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ABSTRACT

The professional continuing education opportunities offered by the Museums Association of Saskatchewan (MAS), Canada to museum staff throughout Saskatchewan were evaluated. Data were collected from public records/documents, interviews with 15 MAS staff/board members, and three surveys of a select group of professional staff of Saskatchewan's museums (sample size unspecified; response rates, 69%, 73%, and 65%). The interviews/surveys focused on the following: participation rates/patterns in the various types of training offered, funding patterns, cost-effectiveness, and reasons for providing/participating in training. Staff at small, medium, and large museums were found to be participating in some type of continuing training at rates of 67%, 71%, and 94%, respectively. Participation in certificate courses was significantly lower than in other training activities. Some in-house continuing training was provided by 46% of museums. Only for medium-sized museums was a correlation found between participation in training and receipt of training grants. Among the recommendations were the following: MAS should attempt to determine why completion of certificate courses is so low; skill development courses should be discontinued in their current format, more special interest groups should be established, and short-term study grants should be targeted toward large and medium museums. (Thirty tables are included. The survey instruments are appended.) (MN)

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ED 375 294

Assessment of Museums Association of Saskatchewan's Education Program

September, 1994

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1. EXECUTIVE SUMMARY

The assessment conducted was the first comprehensive evaluation of all programs under the Education Division of MAS. In addition to consolidating data already collected, and building on periodic informal evaluation of courses, the assessment examined a number of issues critical to the future development of training for museum personnel. The primary framework for examining these issues was through benchmarks associated with the training and development field rather than the field of museum work. Such benchmarks included examining the role and responsibility for museums, as employers, in providing personnel training, how training is implemented or transferred to the workplace, and designing education programs to ensure results.

In general, MAS offers a comprehensive program which provides a variety of opportunities for individuals and museums to pursue continuing education. The programs have been responsive to the changing operating environment of museums. The ability of MAS to deliver the scope of programming within the relatively small budget allocated should be commended. The quality of the programs are excellent as are many of the processes used to identify and develop the courses. This is a result of commitment by both MAS staff and museum personnel to continuing education and reflects the desire to ensure the opportunities continue.

The challenge facing MAS is understanding the limitations of course-based training, combined with the need to create within individual museums the skills and knowledge to maintain the learning imperative without creating dependance on MAS. Museums, as employers, must be encouraged to take more responsibility for personnel training. Education programs must be designed so that museums are required and supported to do so. Unlike many employer-employee situations, were training can be directly linked to observable results such as increased sales, profits, or product, the success of the museum operation depends largely on a number of complex intangibles.

The assessment recommends strategies and directions which are intended to re-direct existing programs, rather than creating new programs. Throughout the assessment, the focus is on ensuring results by clearly identifying specific program goals, target audiences, and developing processes and mechanisms support results. This may be a difficult concept to accept since the history of MAS has been to view all museums equally and to balance the distribution of resources to all sizes of museums. The reality is that regardless of how many resources MAS allocates to the development of some museums, the museums may not survive; what they need goes beyond what the association can offer. The choice for MAS is to focus on those museums which can effectively use training resources available, or to continue to dissipate scarce resources.

1.1 *Summary of Recommendations*

General Directions

1. Revise Standards for Saskatchewan Museums to include specific standards on professional development.

2. MAS direct resources to developing museums expertise in issues and techniques of personnel development.

3. MAS conduct joint meetings with museums on a regular basis to initiate museum involvement in assessing training needs of institutions.

4. MAS develop a set of evaluation criteria for each program of courses. The evaluation criteria would be expressed through target audience identified, and program goals and measures of success which reflect the capabilities of the target audience.

Certificate in Community Museum Studies

5. The Museum Networks be responsible for coordinating the delivery of the Certificate in Community Museums Studies.

6. Through a variety of means, MAS must ensure that museums have a fundamental knowledge of museum work at a basic level.

7. MAS compile information on the status of participants in certificate courses, including attempts to find out why the completion rate is low.

Skill Development Courses

8. Skill Development courses in their current format be discontinued.

Special Interest Groups

9. Special Interest Groups remain as a source of specialized professional development for groups of museum personnel, but the focus move away from the identification and delivery of specific courses and towards a variety of professional development activities which will support professional learning.

10. MAS initiate the establishment of additional Special Interest Groups.

Short Term Study Grants

11. The target audience served by the Short Term Study Grant program be primarily staff in large/medium museums.

12. Priorities for supporting learning opportunities by the Short Term Study Grant Program be as follows:

1. Action research/internships
2. Attendance at national/international workshops or seminars.
3. Attendance at annual conferences where the participant is presenting a paper.

13 The letter of endorsement supporting applications include the following:

☐ description of how the educational opportunity will support the long-term development of the institution and,

☐ description of how transfer of learning will be supported by the institution.

14. Application form include a statement from the applicant regarding their proposed career development and how the study program contributes to their career development.

15. The final report include an action plan for implementing learning which is supported by the recipient's institution.

16. MAS undertake periodic follow-up to assess the implementation of the action plan.

17. The Communications program assist the Education program to develop and distribute the results of the final report from Short Term Study grants to MAS membership.

18. That a database of all applications be compiled and maintained as reference for Grants Committees and for future evaluations.

Museum Studies Bursary

19. That MAS suspend the Museums Studies Bursary. Before the bursary is re-established MAS identify the purpose, the specific needs addressed through the program, and the results which can be expected from the Museum Studies Bursary program.

Other

20. Advisory Services and Education formalize their existing working relationship, particularly in supporting the transfer of learning to the workplace.

21. The Annual Conference incorporate programming from Special Interest Groups and the Short Term Study Grant Program.

22. MAS Board of Directors seek ways to change the Education Coordinator's job from that of coordinating courses to that of facilitator of learning for both individuals and institutions.

23. MAS establish a system to collect on a on-going basis, data relevant to evaluating the impact of education programming.

2. PURPOSE OF ASSESSMENT

MAS education programs will:

- nurture professionalism and good museum practices among museum workers.
- encourage and support the application of standards in Saskatchewan museums.
- enable museum workers to access professional development opportunities not available through MAS.
- be responsive to the needs of the Saskatchewan museum community in developing dynamic training programs.
- create and offer programming that reaches as much of the provincial community as MAS resources will allow.
- encourage positive change where ever possible.

Since 1967, when MAS was organized, training in a variety of forms has been offered to the museum community. In 1980, a full-time training coordinator was hired and the type and number of training opportunities increased. Currently, five education programs are offered:

Certificate in Community Museums Studies

Skill Development Program

Special Interest Group Program

Short Term Study Grant Program

Museums Studies Bursary Program

In addition, the education program works closely with MAS Advisory Services, and plays an active role in the planning and development of MAS initiatives.

Education is a significant part of the services offered to MAS membership. As MAS nears the end of its current five-year plan, the role education programming plays in future MAS initiatives needs to be assessed. General directions education programming is working towards include:

☐ A partnership between MAS and museums.

☐ Ownership and control by museums for their own learning.

☐ The effective use of MAS' resources (time, money, instructor and staff expertise).

- ☐ Addressing both individual and organizational learning needs.
- ☐ Fostering an attitude that museums must be learning organizations.

The purpose of the assessment is to ensure MAS' education programming is producing results. The assessment focuses on organizational issues and directions rather than identifying specific content to be addressed. The following five areas were identified as critical to the future of education and training for museum personnel in Saskatchewan:

1. Assessing the basics
2. Beyond the basics
3. Issues in professional continuing education
4. Issues in the planning and management of MAS training
5. Issues specific to the Saskatchewan museum context.

Some of the issues can be clearly defined at the beginning of the assessment, while other issues will develop clarity as the assessment progresses.

2.1. *Assessing the basics*

For the past 15 years, MAS has offered a comprehensive range of education options which have addressed basic information required for effective operations of museums. Education has been primarily delivered using a course-based approach with an emphasis on the acquisition and application of practical knowledge and skills for personnel in small and medium-sized museums. The issues to be explored in the assessment are:

To what extent is basic-level training achieving results?

What are the barriers to achieving results?

To what extent is basic-level training still required?

What is the future role for MAS in basic-level training?

2.2 *Beyond the basics*

While the largest target audience for education are staff and volunteers in small museums, MAS also has a significant target audience comprised of staff employed in medium and large museums who seek professional development opportunities. These individuals approach their professional development activities differently than staff and volunteers in small museums. Issues which emerge include:

> How can MAS balance its resources to accommodate professional development for staff in medium and large museums with the needs of personnel in small museums
>
> How can the diverging interests of specialists be met?
>
> How can MAS programs, specifically Special Interest Groups and Short Term Study Grants create a dynamic learning environment without leading to dependence on MAS?

2.3 Issues in professional continuing education

Many issues in professional continuing education are common across professions. Professional continuing education focuses not only on content, but also on how individuals view their role in learning, how they undertake professional development activities. One aspect of professional continuing education are the processes of how professional interact with their environment to create new knowledge, and how the processes of reflection, collective dialogue, and self-planned/self-directed learning activities contribute to the creation of professional knowledge. The assessment will examine:

> How can professional continuing education through MAS move from a program-planning orientation (the delivery of courses) to the broader perspective of supporting professional learning?
>
> What is the level of commitment and encouragement by institutions for professional continuing education, and at the same time the degree of freedom individuals must have to pursue learning?
>
> What is MAS' role in ensuring institutions support professional continuing education?
>
> How do professionals view their role in professional continuing education.

2.4 Issues in the planning and management of MAS training

By default, training assessments must review the systems and processes used to plan, deliver and manage education activities. Specifically the following will be examined:

> How does MAS (board and staff) assess the training needs of the museum community, particularly the training needs of institutions?
>
> What should be the relationship between MAS and museum institutions in assessing training needs and evaluating training?

What should be the relationship between the education function of MAS and other activities/functions of MAS?

How does the concept of "learning organizations" apply to MAS and the audience(s) MAS serves?

2.5 *Issues specific to the Saskatchewan museum context*

There are several issues which originate from the specific context of Saskatchewan. These issues are primarily related to the role of advisory services, the *Standards for Saskatchewan Museums* program, and MAS' responsibility for the *Museum and Gallery Grant Program.* Specifically, the assessment will examine:

What is the nature of the relationship between institutional development (museum standards) and the training of individuals.

What systems do museums have to support transfer of learning to the workplace?

How do museum standards affect decisions regarding staff training and development?

In what ways can advisory services be involved in the program development cycle (needs assessment, design, delivery and evaluation)?

What is the relationship between training and the Museum and Gallery Grant Program?

3. METHODOLOGY

The study used several sources of information including:

3.1 MAS Records and Documents

Records and documents examined included, minutes of committee discussions and decisions, organizational goals and policy statements/guidelines, participation/enrollment data, and results from the Museums and Gallery Grant program.

Information gained through records and documents included:

- participation rates by museum personnel
- relationship of participation in training, particularly basic-level training, to Museum and Gallery Grants Program.
- costs associated with the delivery of training
- rationale for specific program objectives and/or future directions

3.2 Interviews

A total of 15 interviews (in-person and telephone) were conducted with MAS staff (Executive Director, Museum Advisor, and Education Coordinator), Board of Directors (seven of the ten current members) and Special Interest Group leaders. The interviews followed a responsive approach, consequently individual interviews may have focused on specific issues with an in-depth discussion.

Information gained through interviews included:

- perceptions of the responsibilities of individuals, museums and MAS for education.
- vision for future education initiatives
- perceptions of current education programs
- program planning activities

3.3 Professional Staff

A selected group of professional staff, primarily in large and medium museums, were the focus of a series of three questionnaires. The questionnaires were developed using the Delphi technique. The Delphi technique of collecting data involves a series of questionnaires, the results of each questionnaire is used to develop the focus questions for the next questionnaire. The process allows for responsive questions with the focus leading to convergence on issues; generally three questionnaires are used. The individuals were selected by the Education Coordinator according to the following criteria:

- employed by a medium/large museum for a minimum of three years
- active in pursuing professional continuing education (but not restricted to participation in MAS programs) and,
- aware of MAS education activities

Information gained through this source of information included:

- perceptions of the responsibilities of individuals, museums, and MAS for education
- what range of learning experiences do individuals undertake in their professional development?
- what are the barriers to implementing learning or pursuing training?
- how do professionals assess their own needs for training and learning?
- do professionals articulate a career development plan for themselves?

3.4 *Survey of Medium and Large Museums*

A survey directed to management personnel in medium and large museums was conducted to assess the following:

- what processes are used to assess personnel training needs and/or career development plans?
- what is the level of funding committed to personnel development?
- what follow-up systems are used when training is completed?
- what in-house training is organized or offered?
- how does management personnel in institutions perceive the responsibilities of individuals, institutions and MAS in providing training?

4. *DATA RESULTS*

4.1 *Participation Rates in Courses*

Data on participation in training courses were compiled for the ***six-year period*** from 1988-89 to 1993-94. Participation data for the Short Term Study Grants, Museums Studies Bursary Program and Annual Conferences were not included. Definitions for the type and size of institution follow definitions used in the *1991 Survey of Saskatchewan Museums*[1]. Since MAS' purpose is "to serve museums in Saskatchewan and work for their advancement", data indicating museums' participation in training was the reference point, rather than participation by individuals. Most tables, report the participation of the museum, and not the number of individuals participating from the museum. The data in the tables represent ways to *compare* data between programs.

Tables 4.1 and 4.2 indicate the percentage of small, medium and large museums participating in training, as well as the type of courses museums participated in. While 67% of all small museums participated in at least one training course, only 40% of small museums participated in certificate courses.

Table 4.1
Participation in Training
(By Size of Museum)

Small Museums	67%
Medium Museums	71%
Large Museums	94%

Table 4.2
Participation in Training Programs

	Small Museums	Medium Museums	Large Museums
Certificate Courses	40%	41.3%	56.7%
Skill Development Courses	38.4%	47.8%	35.1%
Special Interest Group Courses	33.6%	47.8%	91.8%
Special Interest Discussion Groups	14.4%	21.7%	67.5%

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[1] In general, a small museum is an institution which has annual operating expenses of less than $10,000; a medium-sized museum has annual operating expenses between $10,000 and $99,999; a large museum has annual operating expenses over $100,000.

Table 4.3 reports the percent of museums with personnel who had completed and received the Certificate in Community Museum Studies.

Table 4.3
Museums with Certificate in Community Museum Studies Recipients
(Percent of total museums)[2]

Small Museums	9.6%	(12 recipients in 9 museums)
Medium Museums	19.5%	(19 recipients in 9 museums)
Large Museums	13.5%	(6 recipients in 5 museums)

Table 4.4 reports the average number of training courses taken by those museums who had participated in training. The average small museum participated in 4.9 courses during the 1988 to 1994 period.

Table 4.4
Average Number of Training Courses
(Museums participating in training courses)

Small Museums	4.9 courses
Medium Museums	8 courses
Large Museums	15.3 courses

Table 4.5 indicates the average number of courses taken by size of museum and type of program. Small museums participated in 2.2 certificate courses while large museums participated in 2.8 certificate courses during the 1988 to 1994 period.

Table 4.5
Average Number of Training Courses
(Museums participating in courses)

	Small Museums	Medium Museums	Large Museums	All Museums
Certificate Courses	2.2	2.4	2.8	2.5
Skill Development Courses	1.5	2.3	1.3	1.5
Special Interest Group Courses	.7	2.2	7.9	3.0
Special Interest Discussion Groups	.3	.6	1.4	1.0

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[2] No data were available on the number of Certificate recipients for the three-year period from 1985-86, when the Certificate began, and 1987-88.

Table 4.6 reports the total number of training courses to which museums sent participants. For example, one certificate course may have been attended by participants from eight small museums, while a second certificate course may have been attended by participants from six different small museums. The total number of courses would then be reported as 14 courses.

Table 4.6
Total Number of Training Courses
By Size of Museum and Type of Training

	Certificate Courses	Skill Development Courses	Special Interest Group Courses	Special Interest Discussion Seminars	Total
Small	161 (44.3%)	101 (49.5%)	64 (14.1%)	23 (16.0%)	349 (30.3%)
Medium	82 (23.5%)	77 (37.7%)	84 (18.5%)	21 (14.1%)	264 (22.9%)
Large	107 (30.5%)	26 (12.8%)	306 (67.4%)	99 (69.9%)	538 (46.8%)
Total	350 (100%)	204 (100%)	454 (100%)	143 (100%)	1,151 (100%)

Table 4.7 indicates the distribution of participation in training courses. The majority of small museums (51.5%) took between 1 and 7 courses during the 1988-94 period, whereas the majority of large museums (63.5%) participated in over 8 courses.

Table 4.7
Distribution of Total Number of Training Courses
By Size of Institution
(Percent of Total)

	No Courses	1 - 7 Courses	8 - 15 Courses	16-20 Courses	Over 20 Courses
Small	33.0%	51.5%	12.6%	1.0%	1.0%
Medium	28.9%	51.1%	11.1%	2.2%	6.7%
Large	5.5%%	31.0%	31.0%	5.5%	27.0%
All Museums	26.2%	47.6%	16.1%	2.7%	7.0%

Table 4.8 reports the number of registrations in courses; this table represents participation by individuals. For example, in 1988-89 there were 125 registrations in all certificate courses, which represented 35% of all registrations in all courses. It should be noted that 125 registrations does not equal 125 individuals. One individual could register in multiple courses; each registration would be counted.

Table 4.8
Participation by Type of Program and Year
(Percent of total registrations)

	Certificate Courses	Skill Development Courses	Special Interest Group Courses	Special Interest Discussion Groups	TOTAL
1988-89	125 (35%)	N/A	217[3] (69%)	9 (3%)	351
1989-90	160 (70%)	N/A	47 (20%)	23 (10%)	230
1990-91	94 (25%)	50 (12%)	233[2] (55%)	40 (9%)	417
1991-92	49 (18%)	83 (30%)	115 (41%)	31 (11%)	278
1992-93	68 (21%)	79 (25%)	128 (40%)	44 (145)	319
1993-94	59 (19%)	86 (27%)	105 (33%)	65 (21%)	315

4.2 Relationship Between Training and Museum and Gallery Grant Program

The Museums and Gallery Grant Program provides operational funding from the Lotteries Cultural Trust to museums throughout Saskatchewan. The program is intended to support and promote the advancement of Saskatchewan museums toward operational excellence. MAS assumed administration for the grant program in 1991-92. Before MAS assumed administration of the program, many inadequacies had been identified in the program. Previous juries had recommended a thorough and immediate review of the program and a review was completed in 1993-

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3. Includes statistics for workshops on Standards (1988-89, 70 participants) and GST (1990-91, 75 participants).

94. The program was revised to focus on the progress of a museum, with particular emphasis on integrating the museum's plans with its current operating ability. The program is structured by awarding points under areas such as management, collections management, collections care, exhibits, programs, as well as activities planned for the next year. The principle guiding the grant program is an emphasis on quality of operations, and that smaller museums should be recognized for the quality of the work they are doing.

Data were compiled to examine the relationship between participation in MAS training courses and the results of the Museum and Gallery Grant Program. The basis for the relationship is as follows:

> MAS is committed to the principle that learning/education/ training will improve and advance museums.
>
> MGGP was developed to reflect museums' advancement.
>
> *Standards for Saskatchewan Museums* is the common document used to develop the content of MAS training courses and to develop the criteria for the Museum and Gallery Grant Program.
>
> Consequently there should be a relationship between attendance in training courses developed from *Standards for Saskatchewan Museums* and the Museum and Gallery Grant Program which was also developed using *Standards for Saskatchewan Museums.*

It is acknowledged that this is not a perfect relationship, however it is the only quantitative data available for assessment.

Table 4.9 examined the change (increase or decrease) in grant amounts awarded under the old and new MGGP *in relation* to the number of training courses in which museums participated. The data indicates that for small museums, the relationship was not dependent on the number of training courses, since the average number of courses taken was approximately four courses for museums which received an increase *as well as* for museums which had a decrease in their grant.

Table 4.10 reports the same data as in Table 4.9, but only for museums with receipients of the Certificate in Community Museums Studies. Whereas Table 4.9 indicated that there was no relationship between the number of courses taken and the change in amount of the grant received, for small museums with certificate recipients there was a relationship between the number of courses taken and an increase in the amount awarded under the new MGGP program.

Table 4.9
Relationship between the Number of Training Courses Taken and Percentage Changes in MGGP Grant Amounts From 1992-93 (Old) Program and 1993-94 (New) Program

	Small Museums	Medium Museums	Large Museums
Average **Increase** in Grant Amount	116.0%	72.1%	29.5%
Average Number of Courses Taken	3.8	9	15.2
Average **Decrease** in Grant Amount	-37.7%	-48.9%	-36.0%
Average Number of Courses Taken	4	3.5	11.9

Table 4.10
Relationship between the Number of Courses and Percentage Changes in MGGP Grant Amounts From 1992-93 (Old) Program and 1993-94 (New) Program
(Museums with Certificate Recipients)[4]

	Small Museums	Medium Museums	Large Museums
Average **Increase** in Grant Amount	107.4%	50.3%	20.3%
Average Number of Courses Taken	7.8	18.5	23.7
Average **Decrease** in Grant Amount	-30.8%	-53.1%	-46.9%
Average Number of Courses Taken	2	15.0	28.0

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[4] Data based on a small number of museums.

Tables 4.11 to 4.15 use statistical measures to determine *relationships* between MGGP grant amounts and training. In general, the closer the value is to 1, the more positive the relationship. The following can be used as an interpretation guide:

0	Probably no relationship, just chance unless the number of cases is several hundred.
.20	
	Weak relationship
.40	
	Moderate positive relationship
.60	
	Strong positive relationship
.80	
	Very strong positive relationship
1.0	Perfect positive relationship

Table 4.11 indicates a moderate positive relationship (.47) for medium museums between the size of the MGGP grant amount and the training points awarded, while for large and small museums there is no relationship (.04) or a weak relationship (.16). Consequently, for medium-sized museums it may be beneficial, in terms of the grant amounts awarded, to acquire more training points.

Table 4.11
Relationship Between Size of 1993-94 MGGP Grant Amount and Training and Collection Care Points Awarded
(Regression Analysis)

	Training Points Awarded	Collection Care Points Awarded
Small Museums	.16	.20
Medium Museums	.47	.28
Large Museums	.04	.00

Table 4.12
Relationship Between Total Training Courses Taken and the Training and Collections Care Points Awarded
(Correlation Analysis)

	Training Taken and Training Points Awarded	Training Taken and Collection Care Points Awarded
Small Museums	.39	.33
Medium Museums	.49	.53
Large Museums	.10	.40

Table 4.13
Relationship between the Size of the MGGP Grant Amount and Total Training Courses Taken

	Museums Taking Certificate Courses	Museums Not Taking Certificate Courses
Small Museums	.25	.00
Medium Museums	.39	.20

Table 4.14
Relationship between the Size of the MGGP Grant Amount and Museums with Certificate Recipients

	Museums with Certificate Program Recipients	Museums without Certificate Recipients
Small Museums	.57	.02
Medium Museums	.35	.21

Table 4.15
Relationship between the Size of the MGGP Grant Amount and Total Number of Training Courses Taken

	Five or more Courses	Less than Five Courses
Small Museums	.14	.04
Medium Museums	.06	.01

4.3 Short Term Study Grants

Grants awarded from the 1988/89 year to the first deadline of the 1994-95 year were reviewed, along with the minutes of grants committees. During the period under review, 100 grants were awarded to individuals in 24 institutions. In addition three grants were awarded to two self-employed individuals, and two grants to staff from a provincial cultural organization.

Table 4.16 indicates the distribution of grants by the size of institution in which the recipient was employed or volunteered. Table 4.17 indicates the distribution of grants by the type of institution in which the recipient was employed or volunteered.

Table 4.16
Distribution by Size of Institution

Large Museums	83%	(20 institutions)
Medium Museums	8.5%	(2 institutions)
Small Museums	8.5%	(2 institutions)

Table 4.17
Distribution by Type of Institution

Museums (8 institutions)	25%
Art Galleries/NEC (8 institutions)	51%
Historic Parks/Sites (1 institution)	2%
Nature Parks (3 institutions)	4%
Others (4 institutions)	15%
Individuals (2 individuals)	3%

Tables 4.18 and 4.19 indicate the number of grants awarded to individuals, and the institution in which the recipient was employed or volunteered. Table 4.20 indicate the types of study program funded.

Table 4.18
Frequency of Individuals Receiving Grants

6 grants	1 individual
3 grants	7 individuals
2 grants	8 individuals
1 grants	57 individuals

Table 4.19
Frequency of Grants Awarded by Institution

26 grants	1 institution
8 grants	2 institutions
6 grants	3 institutions
5 grants	3 institutions
2 grants	7 institutions
1 grant	8 institutions

Table 4.20
Types of Study Programs Funded[5]

Workshops/seminars	48%
Annual Conferences	41%
Study Tours	6%
Internships	4%
Applied Research	1%

4.4 Cost Analysis

The direct costs associated with delivering training were examined. Direct costs include such items as instructor fees and expenses, or program revisions; direct costs do not include the cost of the Education Coordinator's salaries or expenses.

Table 4.21 indicates the percentage of direct costs attributed to each education program over a six-year period. Costs for Special Interest Group workshops and seminars have remained relatively constant from 1988-89 (37% of total direct education costs) to 1993-94 (40% of total direct education costs).

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[5] Data were not available on the type of study programs funding was applied for but not received; denied applications were destroyed.

Table 4.21
Distribution of Direct Costs By Program and Year
(Percentage of Total)

	Certificate Program	Skill Development Courses	Special Interest Groups	Short Term Study Grant	Bursary Program
1988-89	25.7%	n/a	37%	25%	12%
1989-90	24%	n/a	48%	15%	15%
1990-91	30%	9%	33%	18%	11%
1991-92	13%	27%	42%	17%	n/a
1992-93	15%	19%	35%	30%	n/a
1993-94	12%	12%	40%	19%	20%

Tables 4.22 to 4.25 examine the costs for programs. The costs are direct expenses charged to the program and do not include indirect costs such as Education Coordinator's salary and benefits. If these costs were included, the cost/registration and cost/training hour would be higher and the percent of costs recovered through tuition fees would be lower. The tables outline the total number of registrations, by year, in all courses related to the program and the total direct costs for the program. Cost/registration is the total direct costs for the program divided by the number of registrations. The figure represents, not the registration fee charged, but the actual cost per registration in the program. Total training hours are arrived at by multiplying the number of hours in each course by the number of registrations. Cost/training hour is the total costs divided by the total training hours. Percent of direct cost recovery is the amount of costs recovered through registration fees.

The data compiled provide a basis for comparison between programs, and reveal cost effectiveness. For example, for the 1993-94 year, the total costs for Skill Development courses are approximately half the total cost for Special Interest Group courses. However, on a cost/training hour, the Special Interest Group courses costs are approximately the same as the Skill Development courses. Within each program there will be special circumstances which will affect cost analysis; for example, the certificate courses incur additional costs for updates and revisions in order to maintain the integrity of the certificate.

Table 4.22
Cost Analysis
Certificate in Community Museums Studies Courses[6]

	1990-91	1991-92	1992-93	1993-94
Total Registrations	94	49	68	59
Total Costs	$12,487	$5,678	$6,188	$6,265
Cost/Registration	$132.84	$115.87	$91.00	$106.18
Total Training Hours	564	383	546	474
Cost/Training Hour	$22.14	$14.80	$11.33	$13.20
Tuition Fees	$20.00	$20.00	$30.00	$30.00
% Direct Cost Recovery	15%	17%	33%	28%

Table 4.23
Cost Analysis
Skill Development Courses

	1990-91	1991-92	1992-93	1993-94
Total Registrations	50	83	64	86
Total Costs	$4,126	$11,351	$7,731	$6,418
Cost/Registration	$82.52	$136.75	$120.79	$74.62
Total Training Hours	325	539	416	559
Cost/Training Hour	$12.64	$21.03	$18.50	$11.48
Tuition Fees	$20.00	$20.00	$30.00	$30.00
% Direct Cost Recovery	24%	14%	25%	40%

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[6] Includes costs of course revisions and updates.

Table 4.24
Cost Analysis
Special Interest Group Courses

	1990-91	1991-92	1992-93	1993-94
Total Registrations	233	124	128	105
Total Costs	$13,595	$16,256	$12,396	$15,480
Cost/Registration	$58.34	$131.09	$96.84	$147.42
Total Training Hours	1,550	1,046	1,196	1,176
Cost/Training Hour	$8.77	$15.54	$10.36	$13.16
Tuition Fees	$20-$40	$20-$40	$30-$40	$30-$40
% Direct Cost Recovery	34%-68%	15%-30%	31%-41%	20%-27%

Table 4.25
Cost Analysis
Special Interest Discussion Groups

	1990-91	1991-92	1992-93	1993-94
Total Registrations	40	31	44	65
Total Costs	$1,129	$1,345	$2,253	$2,994
Cost/Registration	$28.22	$43.38	$51.20	$46.06
Total Training Hours	98	97	153	247
Cost/Training Hour	$11.52	$13.79	$14.72	$12.12
Tuition Fees	No fee	No fee	No fee	No fee
% Direct Cost Recovery	0	0	0	0

4.5 Survey of Medium and Large Museums

A survey (Appendix 1) of 46 medium museums and 37 large museums was conducted. Fifty-two percent of medium museums and thirty-two percent of large museums responded to the survey.

Table 4.26 indicates funding for training and development activities expressed as a percent of total staff salaries. For medium-sized museums, 2.4% or an average of $810 was spent on staff and/or volunteer training.

Table 4.26
Funding for Training/Development Activities

	Percentage of Salaries	Average Funds in Last Fiscal Year
Medium Museums	2.4%	$810
Large Museums	1.4%	$2,215

Table 4.27 indicates the percent of museums responding to the survey which had either staff development policies or performance management review systems.

Table 4.27
Museums With Staff Development Policies; Performance Management Review Systems

	Staff Development Policies	Performance Management Review Systems
Medium Museums	12.5%	12.5%
Large Museums	36%	64%

Forty-six percent of medium-sized museums provided in-house continuing education activities for staff and volunteers; 82% of large museums indicated that in-house continuing education activities were provided. For medium-sized museums, in-house continuing education activities ranged from an afternoon to orient new volunteers to the museum to a two-week training session for catalogers. Most commonly cited was "on-the-job" training for summer staff or new volunteers. Frequently, the training was specific to a particular job area such as tour guides. For large museums, orientation sessions for new staff or volunteers we cited by most of the museums which provided in-house continuing education activities. Six institutions provided regular education activities, organized primarily for volunteers, and using museum staff or other experts as guest speakers. On-the-job training was cited by all museums which said they offered in-house training. Large museums cited over 25 organizations, including MAS, as sources for staff and volunteers training, while medium-sized museums cited 5 sources for staff and volunteer training, with MAS programs cited most frequently.

Respondents were asked to describe the process used to identify or assess continuing education needs required by the institution and by individual staff. Twenty-five percent of large museums indicated that continuing education needs were identified in conjunction with the museum's long-term plan. The primary process used was for staff to request specific training. Some museums made reference to staff performance and the need to increase staff skills or knowledge. Sixty-four percent of medium-sized museums did not answer the question or indicated that they did not have a process to identify continuing education needs required by the institution or individuals. Fourteen percent indicated that continuing education was determined through the museum's planning process. The remaining respondents indicated that informal processes were used ranging from discussions by museum boards, identification by the museum's director, or staff requests. Several museums indicated that continuing education needs are determined by what is being offered through MAS; three museums indicated that they did not feel that there was any need for training since the staff and volunteers had not changed in the last five to 10 years.

Respondents were asked to describe the process used to evaluate the value of a continuing education activity to the individual and to the institution. Eight-two percent of medium-sized museums did not answer the question or indicated that no process was used. Eighteen percent of medium-sized museums indicated some expectation of improved performance, but did not describe the process or what the expectations would be. Twenty-five percent of large museums indicated that no process was in place. Seventy-five percent of large museums made some reference to improved job performance or application of skills to the job, but only two museums listed any criteria. The majority of both medium-sized and large museums did require participants in continuing education activities to submit a report which described the continuing education activity and may indicate how satisfied the staff were with the course, workshop or seminar.

Respondents were asked to describe what the museum does to support the transfer of continuing education, received by individuals, to the work environment. Seventy-seven percent of medium-sized museums did not indicate or describe how the museum supported transfer of learning. The remaining described vague approaches such as supervising staff, encouragement of individuals to try new ideas or methods. Fifty-eight percent of large museums did not indicate or describe how the museum supported transfer of learning. The remaining museums indicated that staff were encouraged to try new ideas or methods; with emphasis on the fact that since staff were professionals, they would do this on their own.

Respondents were asked to describe the role of MAS, institutions, and individuals in continuing education. The primary role described for MAS by the majority of respondents was as a *provider* of training, specifically seminars/workshops/courses including courses at the basic, intermediate and advanced/specialized level. Respondents also acknowledged that MAS should act in a leadership role, which was defined as encouraged and promoting education, or advising museums on what is needed in continuing education. Two respondents indicated that MAS should provide a framework for museums to carry out continuing education activities such as needs assessment tools, policy and standards. The primary role for institutions was identified as encouraging staff and volunteers to attend training by providing funding, time off, or creating an environment that promotes on-going learning and development. A secondary role was to identify training requirements (6 respondents or 18%). Two respondents indicated that institutions had a role in implementing new ideas or providing the means to apply training. Individuals were seen to have the primary responsibility for initiating or seeking out training, identifying what training they needed, and for keeping up-to date on developments in their field. Individuals were also responsible for applying, or putting into action their new learning.

Respondents were asked to comment on any aspect of the continuing education programs offered through MAS. In general the majority of respondents indicated that the programs were good to excellent and offered a range of opportunities for volunteers and staff. Respondents identified several barriers to participating in continuing education programs including distance to travel, cost of the courses, which included not only the fee to attend but the cost of overnight stays and travel, time available to attend given other commitments both personal and work-related, and limited value seen to attending courses. Future directions or areas respondents wished to see MAS addressing included offering continuing education programs in a distance education format to increase accessibility, shorter courses to reduce costs of attending, advanced training for those who have taken the Certificate in Community Museum Studies, advanced training for professionals with instructors who are "farsighted, qualified specialists", as well as a role for MAS to coordinate continuing education of a number of related organizations.

4.6 Professional Staff

A group of professional staff were selected to participate in a series of three questionnaires (Appendix 2). Response rates for the three questionnaires were, 69% for the first questionnaire, 73% for the second questionnaire, and 65% for the third questionnaire.

Responses from the first questionnaire, six themes emerged on the nature of professional continuing education. These included:

1. *"Something beyond the basics"*

   Respondents recognized that professional continuing education was subsequent to obtaining a basic level of knowledge or skill. However, "basic" was defined differently by respondents, and included a theoretical foundation, a specific degree, skills/knowledge acquired on-the-job, initial training for a specific job, or skills/knowledge which can be built upon in further learning opportunities. Frequently respondents noted that the content of professional continuing education was focussed on up-dating current skills, learning new skills/knowledge which challenged their current thoughts.

2. *Future-oriented*

Respondents noted that the future could involve continued work in the museum field, but in a different position, as well as preparing to move into a different field of work altogether. The future was often noted to be determined by external forces, such as social/economic conditions.

3. *Networking/Sharing*

The element of learning from peers through sharing information and experiences was cited by all respondents. This included both informal and formal activities. The cycle of experiencing, sharing and learning provided participants with the energy to continue their work under less than ideal conditions.

4. *Acquiring Broad Skills*

Professional continuing education involved not only acquiring new skills and knowledge related to their current or a future position in the museum field, but also involved acquiring a broad range of skills and knowledge, which may have little direct reference to their current work. Terms used to describe this them included "*intellectual stimulation*", "*reaching out*", "*enlarging our horizons*", or "*enrichment*". Individuals cited a variety of learning activities provided them with such experiences including:

❒ involvement in community activities
❒ exploring opportunities for self-employment
❒ seeking learning opportunities from a variety of sources (such as universities, regional colleges, community groups, independent learning, travel, and working as part of a committee/board), and
❒ contributing to the success of a particular project or endeavor

5. *Requires a Degree of Personal Commitment*

Respondents noted that, frequently a high degree of personal commitment was required in the pursuit of professional continuing education. These was reflected on two levels:

The lack of opportunities available in Saskatchewan because of location and current work commitments.

The need to invest personal time and money because their learning was usually specific to individual concerns, and limited support was provided by their employer.

6. *Contributing to the Growth of a Profession*

Respondents identified this theme in terms of the benefits of professional continuing education to their employer as well as the need to address/identify some level of professional competence. There was both frustration and excitement when respondents discussed museums work as a professional. frustration, in the sense that employers frequently did not recognize the value of professional continuing education unless there was immediate benefits to the museum, but also excitement resulting from the personal learning achieved, and the challenge of doing better. Some respondents expressed a hope that whey they did in their own learning would eventually help not only their museum, but other individuals working in the field.

In the second questionnaire, participants were asked whether they agreed or disagreed with the six themes which emerged from the questionnaire, how relevant MAS continuing education programs were to achieving their own professional continuing education, and how relevant MAS' continuing education programs were to contributing to professional continuing education as viewed through the themes identified in the first questionnaire. Tables 4.28 to 4.30 indicate responses expressed as a percent of total.

Table 4.28
Agreement with Statements about
Professional Continuing Education

	Agree or Agree Slightly	Disagree or Disagree Slightly
Professional Continuing Education is:		
Beyond the Basics	89%	10%
Future oriented	94%	6%
Networking/Sharing	94%	6%
Acquiring Broad Skills	94%	6%
Required a Degree of Personal Commitment	100%	--
Contributing to the Growth of the Profession	100%	--

Table 4.29
Relevance of MAS Education Activities/Programs to Individual Professional Continuing Education

	Relevant	Not Relevant	Don't Know
Annual conference	37%	57%	6%
Skill Development Workshops	79%	21%	--
Short-term Study Grants	52%	27%	21%
Bursary Program	37%	42%	21%
Resource Centre	58%	32%	10%
SIG Workshops	94%	6%	--
SIG Discussion Groups	88%	6%	6%
Certificate in Community Museum Studies	46%	48%	6%

Table 4.30
Relevance of MAS Education Activities/Program in Contributing to Overall Professional Continuing Education

	Relevant	Not Relevant	Don't Know
Annual conference	62%	32%	6%
Skill Development Workshops	100%	--	--
Short-term Study Grants	72%	12%	16%
Bursary Program	62%	28%	10%
Resource Centre	78%	16%	6%
SIG Workshops	100%	--	--
SIG Discussion Groups	94%	6%	--
Certificate in Community Museum Studies	78%	16%	6%

Comments from respondents:

> Professional continuing education should fit in with one major theme that each museum is facing - lack of money - so the one main objective should be to raise revenue for the museum, or we won't be here for much longer.
>
> The question is whose needs are being met. I think the programs are, rightly, geared toward the majority of volunteers and docents which make up the museum community. There is less available for managers - not very much challenges the status quo. The question is how to challenge the leaders so they can continue to challenge the rest.
>
> I feel the skill development workshops are geared to small centres and beginners. They are not intellectually challenging and could be used more effectively for professional continuing education.
>
> While few people utilize the short-term study grant or bursary program, it is very important that it is available. While the annual conference and SIG discussion groups are very relevant, they are not as well-attended as they could be. Further to the conference, the formal content may not always be relevant, but the informal aspects often are.
>
> I feel that MAS must provide a broad range (beginners to advanced) of educational programming and opportunities for skill/knowledge development. They certainly have played an important part in my professional development. The SIG groups also play an important role in identifying educational topics that are of current relevance to the various museum community professionals.

In the third questionnaire, respondents were asked to describe their career plans for continued work in museums as well as describe what professional continuing education activities they planned to undertake to achieve their career plans. Half of the respondents indicated a desire to remain in their current positions, although they also acknowledged that this was dictated by the limited opportunities available, as well as being balanced with the hope that their current position would continue. Courses, seminars, or workshops were cited most frequently as the way they would achieve their career path. The remaining respondents indicated a career path which would lead to a management/leadership position within their museum or the museum community. Many recognized that they would probably have to leave their current museum or the province in order to realize such a career. Again respondents indicated seminars, workshops or formal courses of study to achieve this career. Three respondents indicated the research, mentoring, and work on special projects as viable ways to reach their career goals.

Respondents were also asked to identify roles for MAS, their employer and themselves in professional continuing education. All respondents cited MAS' role as the provide of training courses and seminars, with half of the respondents indicated that MAS' role was to be a source of funds to participate in training. Three respondents indicated the networking role MAS played in achieving professional continuing education. Employers' were expected to provide time off or funds to attend training programs, with two respondents indicating the employer's role in supporting the application of training. All respondents indicated that their role was to seek out and participate in training, and to be open to new learning, new ideas and new opportunities.

4.7 *Interviews*

Interviews with MAS board members, and staff focussed on future directions for continuing education. There is a strong belief and expectation amongst MAS board members and staff that continuing education will be a significant factor in the advancement of museums. However at the same time there is doubt that continuing education is, in fact, contributing to such advancements. The doubts are based in the support museums give to training. It was felt most museums are willing to verbally support the concept that training staff and volunteers is important, and many are willing to support staff and volunteers to attend training, but that the application of training within the museum is too often left up to the individual staff or volunteers. To support this view, personal experiences were cited as were conversations with other museum personnel. Some board members expressed the view that MAS may have relied too heavily on continuing education approaches to produce changes in museums, and that continuing education needed to be supported with other efforts of MAS. This lead to discussions on an increasing direct role in defining what museums should be focussing on and ensuring that museums use fully the continuing education opportunities which are available to them. Most board members were uncomfortable with such a position, but at the same time expressed frustration with the high quality of the continuing education programs and the limited impact the programs seem to have had on museums. Most board members preferred the current MAS role of "helping/advisory", but recognized that at some point this approach might have to change.

Board members and staff recognized the pressure on all museums to do more with less, but also noted that MAS is in the same position, but also experiences an increasing demand by museums to provide more training, more funds, more programs, and more of other activities. Some board members expressed the view that, to some extent, the "demand for more" was their own fault since over time MAS has provided museums with a significant level of services, regardless of whether museums used the services effectively. There was a strong reluctance on the part of board members and staff to begin new programs, but there was a willingness to critically examine current programs and refocus them if needed. All board members wanted to avoid reacting to "squeaky wheels", even through at times squeaky wheels had valid points to raise.

Surrounding the discussion on future directions was the context of defining program success. Funding agencies, as well as MAS, has equated success with numbers, specifically the number of people who use the programs. While funding agencies still seemed to be fixated on numbers, two views were developing within MAS. One focussed on maintaining quality and achieving results; the other on putting resources towards museums which do participate and not worrying about those museums which did not participate. The emphasis on quality was not to suggest that the current continuing education programs were not of high quality, but that quality continuing education programs would not always produce results; there needed to be more focus by MAS on maintaining quality programs, but also ensuring results. The outcome might in fact be a few number of courses or programs, but the courses or programs would produce results. Few board members could describe how that would happen. The second view was, in some ways, a reaction to museums expecting more programs but then not supporting the programs, as well as, recognizing and rewarding those museums which take an active role in continuing education.

Board members and staff also recognized that poor attendance may be for a number of reasons including, museum attitudes about the benefits of training, and miscommunication about who should be participating in the training courses. Simple museum fatigue was also mentioned; how many training courses is it possible for personnel to attend given existing workloads? While continuing education can be an exciting and stimulating experience, the day-to-day work of the museum must also be handled.

In reviewing the current continuing education programs, the Certificate program and the Special Interest Group programs were cited as programs which responded to well-defined needs and examples of solid programming. While there was support for the Bursary in Museum Studies, many board members felt that the funds could be used better elsewhere and could not describe the results they expected from the program. The Short Term Study Grants will well-supported as a means to address specialized training needs, but were uncertain as to whether those needs were being addressed. Little agreement was to be had on the purpose or needs served by Skill Development courses, but there was some consensus that the courses were needed. In the words of one interviewee, *"There is a big gap between the Certificate course on care of collections and a special interest group workshop on new methods in cleaning paintings"*.

The was a clear leadership role seen for MAS in developing and offering continuing education, but although most board members and staff felt that MAS had fulfilled the leadership role, they were unsure if anybody was following. One board member expressed frustration that MAS does not know anything more about the future of museums than anyone else, but were placed in the position, unfairly, of prescribing remedies for uncharted territory, and then having museums provide limited support for the direction. All board members and staff interviewed felt that there was a strong role for museums as employers to define the direction of continuing education through MAS, and that, to date, the way to provide museums with that "voice" has not been discovered. The model for the relationship between Special Interest Groups and MAS should be explored further as a way to gain greater participation by museums in decisions about continuing education as well as the results to be expected.

The leaders of the five Special Interest Groups were interviewed. Three of the special interest groups - Educators, Interpreters, and Conservators - had be in operation for a number of years, while the SHIN SIG had been formed out of the registrar's SIG and had been operating for two years.

The newest was the Museum Shop SIG. All of the SIG leaders indicated that SIGs provided strong networking opportunities amongst members, both formal networking resulting from workshops and seminars, and the informal networking which occurred through discussion groups and meetings. The success of the SIGs depends on both strong leadership of the SIG and active participation by the SIG membership. In addition, MAS education staff played a significant role during the initial formation of a SIG. Interviewees also noted the heavy demand placed on SIG leaders to get the SIG members together and in developing learning opportunities. Some of the most successful SIG workshops/seminars have involved significant effort of SIG leaders and MAS Education staff, which may be difficult to maintain in the future given the time available to leaders and staff.

The process of gathering information for the education needs of SIG members is informal; there has been little success in surveys or meetings since the same people tend to respond. However while this is a continuing frustration for SIG leaders, most have chosen not to be burdened by it and continue to develop educational programming, which for the most part, they feel is successful. Needs which are expressed seem to reflect individual interest and needs rather than any reflection of the needs of institutions. However, most of the SIG leaders indicated that since it was usually individuals who have to take the initiative and follow-through on any implementation in their museum, this might not be a negative. Cooperation happens at the individual-to-individual level rather than institution-to-institution level. Again, this situation was a result of individual rather than institutional commitment to the goals of SIGs. Each SIG expressed specific barriers to participation, including a lack of support by employers for training that was directed to seasonal or summer staff (interpreters), costs of acquiring specialized training (conservators), lack of support by museum boards to training in an ancillary museum area (museum shops), the SIGs direction depending on the outcome/success of a MAS project (SHIN), and the broad areas the SIG could cover and the risk of moving towards basic-level programming since the demand continues in that area (education).

All SIG leaders agreed that SIGs aim to address specialized and advanced education needs, but several also commented that Saskatchewan may be too small for a strong base of SIG members who also have leadership potential. There may be a need to include Manitoba and Alberta in order to be effective and not "burnout" those individuals in leadership roles.

SIG leaders also felt restrained by the original mandate of SIGs and that the potential existed for work beyond identifying workshops and seminars. SIGs can be a significant force of change within the museum community because of the strong voice of professionals, however MAS needs to work closer with SIGs to address such issues as the future of museums, standards development, advocacy, museum board education, and policy development. A planning retreat between the MAS Board and SIG leaders may be a first step towards such.

SIG leaders also noted that new SIGs were needed in order to become that force of change in the museum community, specifically SIGs need to be developed that would be a voice for museum administrators, museum board members, and exhibit designers. This would provide for additional opportunity to develop cross-SIG training opportunities, and to work in more cooperative efforts.

While SIG leaders were strong in their commitment to focussing on advanced/specialized education opportunities, they were equally aware of the need of SIGs to be responsive to the generalists working in smaller institutions. But the strength of the SIG program was meeting the needs of staff who had chosen to make museum work their careers.

The role of advisory services and the networks programs vis-a-vis the education programs provided by MAS was also discussed, primarily in staff interviews. There has always been a strong view that advisory services in MAS was another form of education; a form that was individualized, on-demand and consultative. In fact, until 1988, advisory services was part of the education division of MAS. When the networks program was transferred from the communications division to advisory services, advisory services also became a separate division within the organizational structure of MAS. However, the linkage between advisory services and education remained, although at a more informal level. The Museums Advisor has always had a strong link to small, community museums as a source of information, consulting services, and for on-site visits for advice. To some extent, the Museum Advisor has also assumed the role of advocate for small museums within the Saskatchewan museum community, because her position has meant that she is one of the few people in Saskatchewan who has visited the majority of Saskatchewan museums.

Originally, advisory services was able to respond to almost all requests from museums for assistance, with the hope that, over time, the museum would implement the advice or direction given. With increasing demands on the museum advisor's time to provide staff support in other MAS program areas, advisory services have been focussed on providing more targeted services, mainly to museums which have, in the past, acted on advice or have done prior preparation before requesting an advisory visit. Prior preparation may have included attending relevant training, or seeking advice through a number of sources including other museums and MAS' resource center.

Staff feel that increasingly the role for museum advisory services will become less focussed on providing on-site visits to museums. On-site visits is an expensive and time-consuming way to provide an advisory service to museums, with expenses of between $150 to $200 per visit, higher if the museum advisor's salary is included in the cost. A continuing concern surrounding advisory services is that it is very easy for museums to come to depend on advisory services to provide them with individualized, instant responses to the museum's problems, which over time becomes incompatible with the concept of museum advancement and development. Other ways of providing advisory services to museums, while remaining responsive as needed, must be examined. Other ways suggested include creating mentoring relationships between museums, a more comprehensive system of technical notes, better ways to access MAS' resource center, and the promotion of training as a initial source of information. There has been an attitude shift from the early years of MAS advisory services, from a program which provided service to all museums, then to MAS member museums, and finally to museums which make a commitment to continuous change and improvement.

It was recognized that one of the weaknesses of advisory services was that results are difficult to evaluate. In part this was due to the long time-frame required to see progress or change in a museum, particularly smaller museums where the rate of change needs to be measured differently than in larger institutions. In addition, advisory services has never attempted to direct the development of museums, but rather respond to requests of museums. However, this has resulted in a dissipation of efforts. Interviewees indicated that opportunities exist for advisory services to develop goals which address continuing difficulties museums face, and focussing on developing actions to address those goals, within the context of what advisory services is. The danger of this approach is that the responsive aspect of advisory services may be overlooked, and this may be perceived by smaller museums as the loss of one more service that was of particular benefit to them.

The current relationship between advisory service and education programs is informal, primarily because of the organizational structure of MAS. However, as MAS moves towards team responses to programs or activities, advisory services works closely, on various initiatives, with education, grants, and communication. Advisory services acts primarily as a source of information ranging from identifying training needs, to providing the Grants Coordinator with information on standard museum practices, to providing the Communications Coordinator with information for *Bulletin*. Interviewees indicated that a more formal role is needed for advisory services to assist MAS' education program.

The museum network program was also discussed. The museum network program, until September 1994, was the responsibility of the Museum Advisor; the program is now the responsibility of the Communications Coordinator. The networks serve two purposes; networking amongst museums in a relatively small geographic area, as well as being an excellent means of communication between MAS and a group of museums. Since networks can be such an good communication tool, there has, at times, been the tendency to overload network leaders with too many responsibility and expectations. Identification of training needs through museum networks has been done, but this does not always translate into attendance at training courses. Some networks have expressed interest in offering training, however, those networks which have attempted to offer local training have been surprized at the amount of work and money required to do so. In addition, MAS Board of Directors have expressed that they would prefer network grants not be used for training since training and education is offered through the association, and network training may compete with the education efforts of MAS on a provincial level. However interviewees indicated that, with guidance and support, networks could deliver some types of training. The time available by the Museum Advisor to support the development of networks is limited, consequently many of the projects undertaken by networks have been at a basic level which required minor direction from MAS staff. Potential areas that networks could support the education program include needs assessment, promotion of training courses, venues for training, and organizing workshops if given specific guidelines are provided for organizing.

4.8 Data Observations

Although the Certificate in Community Museum Studies is targeted to personnel in small and medium-sized museums, less that half of the museums have participated in courses leading to the Certificate. (Table 4.2)

While the participation rate of personnel in Certificate courses from small museums is higher than personnel from medium and large museums, the percent of small museums with personnel who have completed the Certificate is lower (Tables 4.3 and 4.6)

Only personnel from large museums participate in training courses more frequently that an average of one per year (Tables 4.4, 4.5, and 4.7).

Introduction of Skill Development workshops may have reduced participation in Certificate courses. (Table 4.8).

> *There are limits on the number of training courses to which museums will/can send participants. Consequently, increasing the number of courses may only result in fewer registrations in each course.*
>
> *The Certificate in Community Museums Studies may not be accessible to the audience the program was originally targeted to, either because of the limited number of courses personnel from small museums are able to attend, or because Certificate courses are competing with other course offerings, likely the Skills Development courses, for registrations.*

For small museums, there is no relationship between the number of courses and the amount awarded under the Museum and Gallery Grant Program (Tables 4.9, 4.13, 4.14 and 4.15).

For small museums with personnel who have completed the Certificate in Community Museum Studies there may be relationship between the number of courses taken and the amount awarded under the Museum and Gallery Grant Program (Table 4.10).

For medium-sized museums, there is a stronger relationship between the number of training courses and the amount awarded under the Museum and Gallery Grant Program than for small museums. (Tables 4.11., 4.12 and 4.13).

> *Attending more training courses will not necessarily result in a higher amount awarded under the Museum and Gallery Grant Program. If the Museum and Gallery Grant program reflects museums' progress, then more training will not necessarily result in*

greater progress by museums, unless existing conditions of the museum operation change.

The distribution of costs amongst programs corresponds to the distribution of participation in courses (Table 4.8 and Table 4.21)

Special Interest Group workshops/seminars have a lower cost/training hour than the Skill Development workshops, in part due to the higher rate of participation in Special Interest Group workshops/seminars, and to some extent because of access to low-cost workshops/seminars offered through CCI (Tables 4.23 and 4.24)

Costs for Certificate in Community Museums Studies are relatively higher costs per training hour primarily due to the need for course revisions to maintain the validity of the courses (Table 4.22)

Costs for the Skill Development courses are high due to the relatively lower number of registration (training hours) than in other courses.

The percent of direct costs recovered through tuition fees, can be increased with a relatively small increase in the tuition fee.

On a global basis (total costs and total training hours), the Special Interest Group workshops/seminars offer up to four times the number of training hours than Skill Development workshops, but the total costs do not rise at the same rate (Tables 4.23 and 4.24).

Special Interest Groups workshops/seminars and the Certificate in Community Museums Studies are cost-effective programs in relationship to the Skill Development courses.

Most museum organizations do not have the mechanisms which would ensure that staff/volunteer participation in training is applicable to the needs of museums. Training support mechanisms would range from staff development policies, mechanisms to identify staff training needs or to evaluate the application of training to the museum, or means to support individuals in the transfer of training received to the work environment of the museum.

Museums viewed their role in continuing education for staff and volunteers as passive - encouraging staff, providing funding - with the responsibility on the individual to identify their needs, identify sources of training, and applying the training to their work.

MAS' role is that of leadership and providing overall direction. In fulfilling the leadership role, providing training may be a means to provide leadership, but that training may need to be beyond the traditional museum studies courses.

There is a high degree of commitment by staff which have chosen to make work in museums their career. Given the employment situation in Saskatchewan museums, this group is seeking challenges in their career development rather than advancement, but at the same time are lacking leadership in how to develop those challenges, and are lacking active support from their employer.

> *It is questionable if high quality continuing education programs will have a significant impact on institutional development, unless museums assume a more active role in staff continuing education, and MAS provides ways for museums to do so.*

5. RECOMMENDATIONS

Recommendations are made in seven areas; general directions, Certificate in Community Museums Studies, Skill Development courses, Special Interest Groups, Short Term Study Grant, Museum Studies Bursary and miscellaneous topics such as advisory services and annual conference. The recommendations should be read and discussed in their entirety; few of the recommendations stand alone.

5.1 General Directions

Providing training and development to museum personnel involve three players: museums as employers, staff and volunteers of museums, and the Museum Association of Saskatchewan representing the collective voice of museums in Saskatchewan. The basic assumption regarding training and education activities is that, while it is individuals who participate in the activities, museum institutions benefit from the knowledge and skills individuals gain through the training, and therefore progress and advance. Data from interviews and survey questionnaires indicate that MAS' role is to provide high quality, innovative education opportunities which are designed to meet a variety of training needs. Individual staff and volunteers are expected to identify their needs, make those needs known to their employer, participate in training, and apply the knowledge and skills to their work. Museums, as the employer, are expected to provide encouragement and, if possible, financial support or time away from work for staff or volunteers to attend training.

In most training and development environments, there are two models in operation. The first model (Fig. 1) is a direct, two-way relationship between employee and employer.

Figure 1:

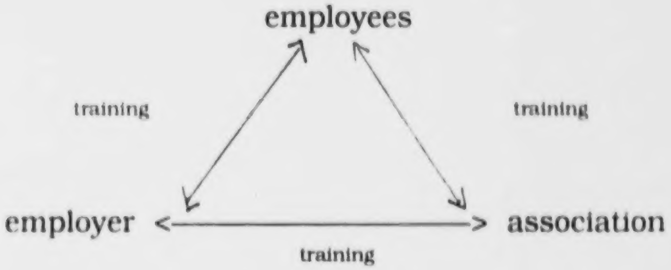
training

employee <————————> employer

In this model, training is seen as a joint responsibility between the employer and employee. Employers directly benefit from having well-trained staff since their business/operation will become efficient and effective. Employees, will become proficient in their work and be able to develop in directions that benefit both themselves and their employer. In such a model the employer takes the lead in identifying what training is required, how the training will be developed and delivered, and how training will be supported in the workplace.

In the second model (Fig. 2), a third-party is added; the third-party, usually a professional organization or regulatory body, is the major supplier of training to the industry or group of employers. As the supplier of training, the third-party is primarily responsible to the employer, and works through the employer to identify development directions which would benefit all employers and which require training and education interventions. For example, in the banking sector, the Institute of Canadian Bankers is responsible for developing or approving courses in a variety of staff development areas *in conjunction with banks*. The banks are responsible for identifying which employees require what training, and then ensuring that their employees participate in approved courses, as well as providing 100% of the funding to do so. A variation on this model is where the third party provides mandated updating for professionals working in the field. In this instance both the employer and the individual employee, as the professional, develop appropriate professional continuing education opportunities which are offered through the third party to all professionals.

Figure 2:



MAS' model of training is not unlike the second model, however, there is no direct role for museums, as employers, to work with MAS in identifying, developing and/or sponsoring training. At the same time, there is little evidence that museums are prepared to systematically support and develop staff and volunteers to participate in the training offered. There are a number of reasons for the limited involvement by museums as employers. The perceived high cost of training is viewed as a limiting factor to participation. Admittedly the cost of attending a MAS sponsored training course is not only the registration fee, which is very low, but also the costs of travel, meals and accommodation for participants, which can be a major cost of attending training. The cost issue will always be a factor, but it will become less of a factor if museums can clearly identify the types of training that will provide benefits to their organizations, and can work directly with MAS to develop such training. Secondly, there is no viable mechanism which would allow museums to work directly with MAS to identify training needs, to jointly implement training, or to evaluate the impact of training on the museum and the museum community. Thirdly, there is no evidence that museums have the ability to assess the training needs of personnel in relation to organizational plans and directions. All of these factors have, over time, contributed to a passive, dependent relationship between museums, as employers, and MAS. In addition, there has been no expectation for museums to become more active.

During the course of this assessment study, MAS was approached by a group of museums with similar staff training needs to develop a specialized course. The results have been a collaborate effort between MAS and a group of museums to identify specific needs, seek out appropriate training, and a commitment by the museums to co-sponsor the training through staff participation. In this instance, MAS' role was to develop the overall course content and to develop a Request for Proposals, and to solicit and evaluate proposals from other training agencies to provide the training. The anticipated results will be a course that meets specific needs, effectively uses MAS' resources (staff expertise and time), and a course that will be cost effective.

The major weakness with the current "training model" in use is that the primary responsibility for training lies with the individual. As such it will be very difficult to ensure a match between organizational needs and individual needs. When decision-making rests with the individual, individuals, being human beings, base their decisions on the principle known as "satisficing"[7]; the final choice is both satisfactory and sufficient, the decision is good enough. The realities of organizational decision-making tells us that the interests of the individual and the interests of the organization are rarely one and the same. In the absence of active organizational decision-making regarding training and staff development, individuals will act primarily in their own self-interest. The interest of the organization will be "satisficed", the decision is one that satisfies the organization at a minimum acceptable level. Consequently, the final outcome does not optimize the training opportunity. As much as we would like to believe that museum staff and volunteers are totally and completely committed to the organization, there is no evidence that museum personnel are any different than individuals in any other organization. The challenge for museums, as employers, is to find an acceptable balance between individual interests and organizational interests. It is questionable that museums are currently able to do this.

The leadership role for MAS is to help museums to do so. That role will be different for different museums. For smaller museums, it may mean assuming a more direct role in helping the museum identify what choices are available and which would be best suited for their organization. In part, this is the rationale behind a comprehensive course of study such as the Certificate in Community Museum Studies. MAS is essentially saying to smaller museums, which may not have the expertise to undertake continual assessment of personnel development requirements, "Here is a set of courses that will provide you a minimal acceptable level of training for volunteers and staff, and if you participated in only these courses, you will be effectively training your staff and volunteers in the areas your organization will likely require". For other museums, the role may be a combination of helping museums develop expertise to undertake continual assessment of staff development needs, as well as providing the resources to accomplish the identified needs. The resources may be course offerings, special development projects, access to funds, or collaborating with museums to pool resources.

A second anomaly in MAS' education program is the view created that training and education opportunities through MAS are a perk or bonus of membership, rather than a duty or responsibility expected of museums in order to advance or progress. This view is created in communication initiatives, and the lack of expectations for museums which participate in education offerings. A fundamental shift in thought is required if the museum community can be expected to advance.

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[7] Robbins, Stephen P., *Organizational Theory: The Structure and Design of Organizations*, Prentice-Hall, New Jersey, 1983.

MAS has, with the best of intentions, offered the same educational opportunities to all types and sizes of museums. The consequence has been overly generalized program goals and objectives, and programs targeted to undifferentiated audiences and needs; in effect no groups' needs are actually met, but all needs are met a little. Targeted programs with clear and realistic program goals, while on the surface appear unfair to some museums, will result in significant development impact for museums. There must be a recognition that the professional continuing education needs of individuals who have chosen museum work as their career are very different than the needs of individuals who are doing volunteer work in museums as part of their commitment to their community. Note that the *training needs* are different, not the value of the work or contribution to the overall development of the museum community in Saskatchewan.

Three areas need to be addressed:

1. Museums need to assume a more direct role in supporting staff training. This role goes beyond providing dollars and encouragement to individuals. It involves actively working with museum personnel and MAS to identify training needs, ensuring transfer of training happens in the workplace, and linking training to institutional goals.

2. MAS must move beyond being the "provider" of course-based, museum-topic training, and move towards more diverse educational activities which provide in-depth learning in an organizational setting.

3. A fundamental change in the role of MAS Education Coordinator, from that of coordinating workshops and seminars, to more of a advisor/facilitator role.

Recommendations throughout the assessment build on the application of these directions to the current programming offerings of MAS. New programming directions are not likely needed, instead the existing programming is, for the most part, fundamentally sound but needs to be refocussed.

1. *Revise Standards for Saskatchewan Museums to include specific standards on professional development.*

The Standards for Saskatchewan Museums is the primary document to initiate change and achieve goals. The section on Professional Development contains general standards related to professional development for staff and volunteers, but does not provide ways to achieve such professional development. At a minimum, museums should be able to articulate a personnel development policy which clearly outlines the museum's commitment to personnel training, as well as outlining the steps the museum is prepared to take to provide such training. Other standards could include:

- ☐ designation of a percentage of staff salaries committed to personnel development. This is a common standard of performance to assess employer commitment to staff training and development.
- ☐ performance management reviews which are directly linked to addressing training needs of individuals and organizational goals of the museum.
- ☐ compilation of staff training plans which identify, on an individual-by-individual basis, the training needs of museum staff and identifies how and what type of training interventions will be undertaken to address the training needs.

Over time, these standards should be reflected in the evaluation of Museum and Gallery Grant Program.

2. ***MAS direct resources to developing museums expertise in issues and techniques of personnel development.***

Traditionally MAS education funds have been allocated to courses with a specific focus on topics in museology. This has been due to both the demand for such courses from museum personnel, as well as the restrictions placed on funding from Museums Assistance Program (MAP). However this approach has limited the ability of museums and MAS to develop expertise within the museum around personnel development, which will be a critical benchmark for the further advancement of museums. Topics which should be covered include such issues as assessing training needs, transfer of training strategies and processes, evaluating learning opportunities, or linking learning to the goals of the organization.

Initially MAS will have to either lobby MAP to allow support for funding such training, or allocate funds from other sources towards organizational development. However, support for inclusion of this type of training not only comes from this assessment, but from the work of the Canadian Museums Human Resource Planning Committee through the consultation paper, *People, Survival, Change and Success - Towards a Human Resource Strategy for the Future of Canadian Museums.*

It should be noted that there exists in Saskatchewan numerous courses through a variety of educational institutions which deal with these topics. These include, among others, University of Regina's *Supervisory Skills for Front Line Managers*, SIAST's *Human Resource Certificate*, University of Saskatchewan's *Certificate in Business Management*, as well as short, non-credit courses on a variety of related topics. It is unlikely MAS would be required to "create" new courses, but rather should examine the possibilities of contracting with these institutions to deliver the courses directly to groups of museums. On an immediate basis, MAS can include information (course descriptions, dates, locations, and fees) on these courses in **Bulletin**.

3. *MAS conduct joint meetings with museums on a regular basis to initiate museum involvement in assessing training needs of institutions.*

Currently there is no formal process or method for MAS' and museums to talk about training and education. Any direct contact by museums to MAS about organizational training needs is initiated by the museum, and is responded to on an adhoc basis. A system is needed to ensure that MAS and museums routinely discuss issues surrounding personnel training and development.

There are three existing structures which could be adapted to provide more formal contact between MAS and institutions. These include Advisory Council, Museum Networks, and Special Interest Groups. All three can be effectively used to reach all types and sizes of museums. While Special Interest Groups do not directly provide a connection with museums, they do serve as "bodies of expertise" whose knolwedge of professional development directions can be transferred to not only large museums, but smaller museums as well. Advisory Council can be an effective forum which has the potential to represent museums of all types and sizes. Initially, MAS may want to build into the next Advisory Council the opportunity to discuss general directions required in training and development. Over time it may become apparent that Advisory Council can become part of such a system, or museums may have viable suggestions on how such connections can be maintained.

The Museum Networks can be an effective method to connect institutional training needs for small and medium-sized museums. While not all museums are associated with a network currently, there still is a significant level of participation in network meetings. Museum networks may have to focus less on the social aspect of sharing information and implementing project grants, and more on collectively identifying training directions in cooperation with MAS.

MAS must initially direct this. It is uncertain that museums will attach the same importance to this issue as MAS; if you asked most museums about MAS education directions, and their museums' role in training, the response would likely be a high level of satisfaction with what is currently offered and how it is organized. This is due to the existing demands on museums to do more with less and the current workload of staff and volunteers; the thought of assuming another responsibility will likely be met with some degree of weariness and resistance. If MAS is to fulfill its leadership role, this fundamental shift in training responsibility must be addressed. However it can be addressed with MAS providing sufficient support to help museums undertaken their responsibilities. Sufficient support includes re-distributing the Education Coordinator's duties to focus on more collaborative, developmental activities with groups of museums.

4. ***MAS develop a set of evaluation criteria for each program of courses. The evaluation criteria would be expressed through the target audience identified, program goals, and measures of success which reflect the capabilities of the target audience.***

One of the continuing themes running through evaluation of the data was equating "more of" with better. A common benchmark in any training initiative is the quantitative standard - how many people participated, how many courses were offered, how much they liked (or disliked) the course, or how many grants were awarded. MAS must begin to move away from this benchmark towards one that incorporates qualitative measures which examines such issues as how well individuals are applying the training to their workplace, or what actual skills are developed. MAS has a number of existing tools and processes which will aid in this, such as Standards for Saskatchewan Museums, Museum and Gallery Grant Program, and Advisory Services. However, the primary means to do this is by providing specific goals and measures of success for each program which reflect the needs of the target audience for the program. Currently only two programs, the Certificate in Community Museums Studies and Special Interest Groups have specified target audiences.

On another front, MAS must begin longer-term evaluation of the impact of training initiatives on individuals and their institutions. Currently, the only evaluation which is completed on training courses are the "happy sheets" completed at the end of the training course, or anecdotal information through advisory visits, conversations, etc. This type of evaluation provides no information on the impact of the training or the quality of the training. To be fair, if MAS focuses on providing as many training courses as possible to the most people, the time available for evaluation will be limited to Level 0 and 1 evaluation.

A model of evaluation uses five-levels of evaluation. The five levels are:

Level 0 **Record Keeping** *(Who took what courses when)*
This level uses a quantitative approach which identifies participation rates and provides an indication of whether or not the identified target audience is actually participating.

Level 1 **Reaction** *(Did participants like the course?)*
Usually in the form of the "end of course" evaluation form which provides an immediate reaction or first impression. The assumption is that if participants liked the course, they would be more receptive to accepting and using the information. More useful reaction data can be collected two to three months after completing the course, and can begin to examine if participants are actually using the course information in their workplace.

Level 2 **Learning** *(What new skill or knowledge did the participant learn?)*
This level of evaluation involves pre-testing the level of skill and knowledge of the participants before the course and

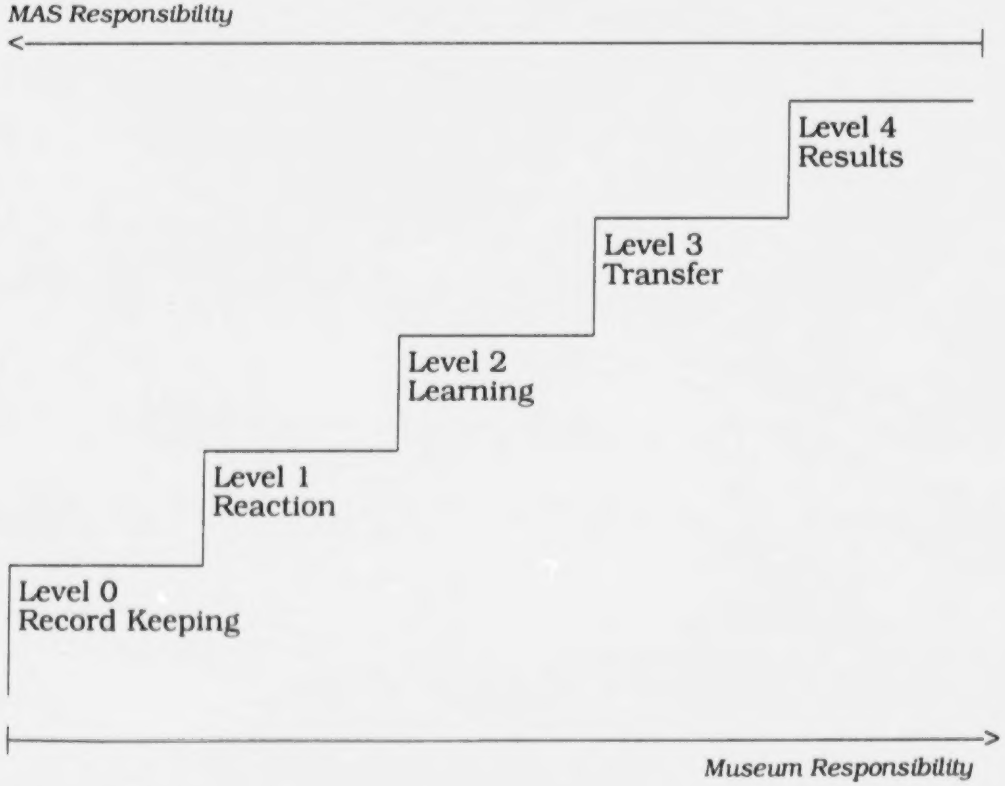
then testing the level of skill and knowledge after the course. The difficulty is to develop accurate pre- and post-tests.

Level 3 ***Transfer*** *(How is learning being applied on the job?)* Looks at the capability to transfer/apply learning to the job. This level of evaluation can be influenced by factors which are not related to the learning and which the individual may have little control over, such as lack of resources available through the employer.

Level 4 ***Results*** *(What is the impact on the organization?)* Identification of indicators, usually specific to the employer, which tells the employer the cost benefit of the training to their overall operation. Common indicators include increase or decreases in critical factors of the operation.

On a continuum of evaluation, the responsibility for evaluation is a joint effort between MAS and museums, as illustrated in Figure 3.

Figure 3:



As evaluation moves towards Level 4, there is increasing responsibility on the part of museums, and less of a role for MAS in defining the specifics of what and how evaluation will be done in the museum. Level 4 evaluation is usually specific to the individual museum operation, and the role for MAS is to ensure that museums have the skills to conduct evaluations of training.

5.2 *Certificate in Community Museum Studies Program*

The Certificate in Community Museum Studies program is comprised of five courses; four, one-day courses (Organization and Management, Museums and Education, Collections Management, and Exhibit Design), and one, two-day course, Care of Collections). The courses were selected to reflect the basic functions or areas of operations for museums. Each course includes an assignment which participants must complete before being awarded the certificate. Assignments are graded on a pass/fail basis, and participants are encouraged to develop assignments which have the potential to be used by their museum. The program provides participants with a broad perspective on museum operations at a basic level. Until 1989-90, each course in the Certificate was offered twice each year. Since 1990, each course has been offered once each year. Course content and curriculum has been revised twice (in 1990 and 1993) to reflect both changes in the operating environment of community museums, such as Standards for Saskatchewan Museums, as well as to refine the delivery of the course content.

The program originated from an evaluation study of enrollment patterns in MAS' training program during the early 1980's. The study indicated that while overall participation by museum personnel in training courses was high, attendance was also frequently limited to specific types of training courses. For example, a museum might send personnel only to conservation courses or exhibit design courses. The concern with this pattern of enrollment was that museum personnel, particularly in community museums, did a variety of tasks in the museum operation, and required a broad base of knowledge and skills for an effective museum operation. In addition, it was becoming increasing difficult to develop intermediate or specialized courses when many of the participants did not have a basic level of experience with the content.

The program was developed to meet the needs of personnel in community museums. Consequently, both the content and delivery was specific to the operating environment of community museums. Courses were of short duration and located in smaller centres around the province to reduce costs and travel time. Course content was of a practical nature using techniques and equipment available in most museums. The concept of awarding a certificate based on achievement rather than participation was to recognize the efforts and commitment of personnel in smaller museums in pursuing their continuing education. The certificate was also seen as a way for personnel in smaller museums to identify with a specific program. A goal for the program was that at least one staff or volunteer in each community museum would complete the certificate. There was no attempt to identify when this goal would be achieved. A hope was also expressed that, at some point in the future, completion of the certificate by personnel in a museum would be reflected in increased funding to the museum.

The Certificate in Community Museums Studies has been well-received throughout the Saskatchewan museum community, and beyond. The certificate courses are often used by individuals, such as students, who wish to enter the museum field as a career and want general information to aid them in their career decisions. In the six year period from 1988-1994 a total of 555 registrations were in certificate courses (Table 4.8). However, during that same period, only 37 individuals received the certificate (Table 4.3). While data were unavailable for the three-year period from 1985-88 on individuals receiving the certificate, it is unlikely that the numbers are significantly higher, given the trend in participation rates. There certainly would be individuals who would have completed the six courses in the certificate during this three-year period, the number of individuals would not be high.

Is the Certificate in Community Museums Studies still a viable and needed program of study in Saskatchewan? The answer is yes for two reasons. The certificate courses remain the only basic level training available for museum personnel, and it does so using a comprehensive approach. While each course is a separate and complete course in itself, the impact from the certificate is through the integration of the courses. There is no other program in Saskatchewan which does this, especially one which is targeted to small and medium-sized museums. While it is unlikely that the number of registrations in certificate courses will increase dramatically in any given year, there will be a continuing demand for the courses.

The second reason is that there may be a relationship between the results of the Museum and Gallery Grant Program (MGGP) and participation in the certificate courses, particularly for small museums. Table 4.14 indicates that for small museums with certificate recipients there is a moderate positive correlation between the certificate and the size of the MGGP grant amount. Table 4.13 indicates that there is a more positive relationship between the size of the MGGP grant amount and training, for museums whose personnel are taking certificate courses as part of their participation in training, than for museums which are not taking certificate courses as part of their participation in training. Some of the relationship is due to awarding points to museums with staff or a volunteer who have completed the Certificate in Community Museum Studies. But, as the MGGP is designed to take a comprehensive view of the museum's activities and future plans, there may also be a connection between museums whose personnel also have a comprehensive view which may be gained through participating in a program such as the certificate. For smaller museums, who as a rule do not recruit personnel who already have that comprehensive view, it may be the certificate program which provides such. It is acknowledged that this is preliminary data which should be monitored, however it is the first attempt to analyze the relationship between training and the Museum and Gallery Grant Program.

A number of issues have been identified as potential changes to the program. These include:

- expanding the certificate to include other content areas which could be addressed at a basic level, such as volunteer recruitment and management or the museum in the community,

- the increasing number of individuals taking the certificate (such as students) who wish to have a career in museums, and
- creating a "second-level" certificate which would deal with content at an intermediate level.

The content areas identified are valid educational needs. However, developing and adding new courses to the certificate would further discourage individuals from completing the certificate, particularly those from museums which are able to send staff or volunteers to one or two courses each year.

While it is true that individuals are using the program as part of their career preparation, it is questionable whether the program needs to be revised to meet this target groups' needs. Only broad interpretations of MAS' mission statement and educational goals would include this group. Given the available resources for training museum personnel, it is unlikely that this target group will be a high priority. In addition, the content of the certificate courses is transferable to many types of museum operations, and should remain what it was intended to be - a basic introduction to the scope of museum work in community museums.

The concept of a "second-level" certificate is seen as one way to address training needs at an intermediate level. There are three problems with this. First, once training moves past a basic level, the number of courses possible can become staggering; it is conceivable that a "second-level" certificate would become three or four different certificates. For example, in the area of conservation alone, there could be four or more courses dealing just with the conservation of different materials. Secondly, while intermediate training is needed, the motivation for combining it into a certificate suggests a need for recognized levels of expertise. Levels of expertise are required for human resource management issues surrounding promotion or job classification. There is not a universal job classification or promotion system in Saskatchewan museums. Thirdly, it is unlikely that there is pool of individuals which could sustain over a five to ten year period, through participation, the development and operation of a second-level certificate. For example, the cost to develop a six-course certificate would be approximately $12,000 to $15,000, and the shelf-life of the courses would have to be five years at a minimum to make the investment cost-effective. While these are administrative concerns rather than concerns around training needs, it is important to consider them. There is a need for training at an intermediate level, but addressing that need through another certificate program would not be effective.

While, these are valid issues, the more immediate concern with the certificate program is the lower than expected registrations in the courses from the targeted audiences, particularly small museums, and the high numbers of registrations in courses compared to the low number of individuals who complete the certificate. Participation rates indicate that small museums participate, on average, in less than one course annually. In addition, 37% of small museums and 40.6% of medium-sized museums participating in training courses, enrolled in only non-certificate courses. A significant number of museums are bypassing the certificate courses and are registering in skill development and special interest group workshops/seminars which are intended to be intermediate or advanced level training. Whether personnel from these institutions already have basic knowledge is, to some extent, unknown. However, the pattern which existed before the Certificate in Community Museums Studies was introduced is beginning to re-emerge. The low completion rate for individuals should be addressed. This assessment study was not able to address why participants do not complete the assignment after taking the course, or why they do not complete the remaining courses in the certificate should be pursued further.

The operation of certificate courses is a time-consuming part of the Education Coordinator's responsibility. Part of this is due to the need to maintain the quality of the content, which is done through course evaluation and revisions, and through working with instructors to ensure high quality course delivery. However, coordinating the delivery of the certificate courses is also a time-consuming activity, which is of a very routine and straightforward nature. It is questionable that the Education Coordinator's skills and abilities should be spent on such delivery activities.

Recommendations on the Certificate in Community Museums Studies focus on two areas; how can he target audience (personnel in small and medium-sized museums) be encouraged to register and complete the courses, and how can the coordination commitment by the Education Coordinator be reduced so that staff can be spent on development activities in not only the certificate courses but on other program areas.

5. *The Museum Networks be responsible for coordinating the delivery of the Certificate in Community Museums Studies.*

Museum networks have a direct connection to the target audience identified for certificate courses. While there has been some concern about networks offering training, the concern originates in two areas: network-organized training competing with training offered through MAS with possible consequences that participation in all training courses would be diluted, and the inexperience of networks in developing quality training courses. Neither of these would be a concern for the delivery of certificate courses. There would be no competition since MAS would not be delivering the certificate courses, and as certificate courses are well-developed courses in terms of curriculum, instructors, and resource materials, the course quality would remain intact.

Clearly guidelines would be needed to describe what networks would be expected to do, but the procedures for the actual coordination and delivery of a certificate course can be easily developed, probably in a checklist format. At a minimum the networks, collectively, would be expected to deliver all five certificate courses each year. Since there are more networks than courses, not all networks would have to deliver a course every year. MAS would clearly have the responsibility to require the networks to deliver the established curriculum using approved instructors. Advertising would still be included in the annual calendar of education opportunities so that all museums would be aware of the courses; registration would not be restricted to network members only.

Funding the course delivery would still be the responsibility of MAS, this is not an attempt to shift financial obligations elsewhere. There are equal merits in MAS directly paying instructors and other related course expenses or MAS reimbursing the network for such expenses. One area that MAS should strongly consider is allowing each network to keep the revenues from course registrations fees, which would be added to any network grants received by MAS. The registration fee revenues received by MAS ($1,180 in 1993-94) are minimal in comparison to the MAS general revenues; registration fee revenue is not a significant factor in the funding of education programming. On the other hand, registration fee revenues for one course to a network are significant ($200 for 10 registrations in a course). The more pressing reason for doing this would be to provide an incentive for museums in the network to ensure participation in the course, since the network would then have more financial resources to support continuing network projects.

Transferring the delivery of the certificate courses to the networks may take a year or two to smooth out unexpected problems, but in the long-term, this transfer of delivery would free up the Education Coordinator's time to work on more complicated training and development issues.

6. *Through a variety of means, MAS must ensure that museums have a fundamental knowledge of museum work at a basic level.*

Unquestioningly this recommendation will be the most difficult for many to accept. However unless there is a commitment by museums to ensure that their staff and volunteers have the fundamental knowledge from which to build upon, the impact of any initiatives, whether it is in education, communication, or advocacy, undertaken by MAS will be lessened. The easiest way to ensure this is to make participation in the Certificate in Community Museum Studies a prerequisite for individuals in small or medium-sized museums to participate in any other MAS sponsored training program. However, such a requirement would be punitive in nature, and unlikely to produce any results. However there are positive ways to encourage and support museums in participating in certificate courses. For example, MAS has included in the Museum and Gallery Grant Program points for museums which have certificate recipients. This aspect of MGGP may need to be promoted more, for museums to see a direct benefit of participating in certificate training. With some training initiatives it may be appropriate to request that individuals apply to participate in the program, and in applying are able to demonstrate knowledge and understanding of the content at a basic level.. The easiest, but not the only way, to demonstrate such knowledge and understanding would be receiving the certificate. Similarly, Advisory

Services could make working with museums which are participating in the certificate program a priority over other requests.

For too many years MAS has relied on the goodwill of museums to make effective use of the training provided. Some museums have, many have not. It can be argued that those museums which are making good use of training opportunities will be the museums that will thrive in the coming years. If that is the case, then it is increasingly important for MAS to ensure that as many resources as possible are directed to those museums which have demonstrated in the past a willingness to effectively use those resources.

7. ***MAS compile information on the status of participants in certificate courses, including attempts to find out why the completion rate is low.***

As mentioned previously, this assessment was not able to pursue this further, primarily because of the limited time and funds available to the study. There are two reasons for pursuing this area further. First, MAS needs to understand the barriers participants are facing in completing the remaining courses in the certificate, or failing to complete the assignment and therefore the course. It is possible to do this through a short survey of individuals who registered in a certificate course. It is important to understand what the barriers are, and how the barriers can be addressed to help participants achieve their goal. The Certificate in Community Museum Studies was always meant to be responsive to participants' needs, therefore if something is acting as a barrier and can be removed without reducing the quality of the program, it should be.

Secondly, MAS needs to find out how many individuals need which courses in order to complete the certificate. This information can be used in planning the number of courses, and perhaps where the courses could be located depending on the number and location of potential participants. At a very elementary level, participants in previous courses may just simply need to know that they require one, two, or three courses in order to complete the certificate.

Once this type of information is collected, a system used to track the progress of participants through the certificate should be developed mainly for planning purposes.

5.3 Skill Development Courses

Skill Development courses, introduced in 1990-91, are intended to build on existing skills and develop new skills introduced in the Certificate in Community Museum Studies[8]. The courses are usually one-day long. The pattern of delivery has been to offer a course three times in differing locations. Usually up to three different course are offered each year. Examples of topics have included the following:

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[8] 1990-91 Annual Report

Planning
Registration and Cataloguing
Storyline Development and Exhibit Planning
Policy Writing
Care of Mixed Collections
A Better Understanding of SHIN
Basic Cleaning of Museum Objects
How to Produce Effective Labels
Getting your Grant: The Museum and Gallery Grant Program
How to Design a School Program
Attracting More Visitors Without Spending a Bundle

Skill Development courses can best be described as a general mix of topics at an intermediate level, and courses which address specific issues in the Saskatchewan museum community, such as SHIN or the Museum and Gallery Grant Program. Usually Saskatchewan people are recruited to instruct the courses. Between one to two courses are cancelled each year due to lack of registrations. Beginning in 1994-95, one series of Skill Development courses on Budget Planning was offered in conjunction with network meetings in an attempt to increase participation in the courses.

8. Skill Development courses in their current format be discontinued.

While there is nothing basically wrong with the Skill Development courses, there is also nothing right either. The courses are neither long enough to actually develop any skills, nor is the process used to identify topics anything more than a guess. The costs for course development and delivery are comparable with both certificate courses and the special interest group courses. The difference is that certificate courses and special interest group courses are directed to meet specific needs of specific audiences. Although the courses are intended to build on skills from certificate courses, there is no evidence or requirement that participants have participated in certificate courses or have completed the certificate. In fact, there appears to be some confusion about the level of training these courses are intended to provide. An information sheet on programs and services of MAS notes that Skill Development courses are to "increase knowledge and improve skills in fundamental museums concepts at a basic to intermediate level".

There is still the need to address training at the intermediate level. As well, there are topics or issues which, from time to time, arise in the Saskatchewan museum community that can be addressed through training, such as SHIN, or the Museum and Gallery Grant Program. But the funds and staff time committed to developing Skill Development courses can be better allocated to developing course content for delivery in other training formats.

Such an alternative format for addressing intermediate training needs could be a three to five-day institute. The institute format would allow a concentrated period of time for individuals to develop skills in a particular area of study. It is not suggested that MAS attempt to provide the same number of training days or attain the same number of registrations as under the current Skill Development format. At most there would be two institutes each year.

Participation in the institutes would be by application. Depending on the topic, a limited number of spaces would be available, and individuals, with endorsement from their museum, would apply for a space in the institute. The focus of the institutes would be to support the acquisition of skills and, equally important, the transfer of those skills to the workplace. As part of the application process, these two areas would be assessed, namely, does the individual have the ability to acquire the skills, and what commitment is the museum willing to make towards implementation of training in the workplace.

In addition to developing the institute content, the Education Coordinator, along with the Museum Advisor, would have also have a role in assisting individuals and their museums prepare for the institute, as well as providing follow-up support to participants after completing the institute. Integral to the follow-up support is evaluating how the training is being implemented in the institution. MAS can support implementation in a number of ways. Initially the museum must be prepared to identify, as part of the application process, what the expected benefits of the training would be to the museum. During the course, participants would develop a workplan outlining how the skills developed would be applied to a specific museum projects including a projected timeline. After the training, the museum would have to commit to providing sufficient resources and time for the staff/volunteer to implement the workplan. The specifics of the workplan would be determined by each museum and would be influenced by the operating environment of the individual museum.

The total cost of operating an institute format would be no higher that the current costs of delivering skill development courses. The cost/participant would be higher, since there would be fewer participants in the institute, however on a cost/training hour or the total training hours, the costs would be consistent with other education programs. The cost to the participant may be a barrier since there would be additional costs for meals and accommodation. Since MAS is limiting participation through application, a partial subsidy could be provided to offset the costs of meals and accommodation.

The Skill Development workshops are an excellent example of how MAS is constrained to developing "courses" as the response to education needs. The potential for this level of programming to have significant impact on museums should not be overlooked, particularly if MAS abandons the course format approach. Over time and as the museum community matures, there are possibilities to develop "in-residence" programs which could provide a group of museums, perhaps in conjunction with the network program, a residence expert to work directly with museums to apply basic and intermediate training within the museums. For example, an exhibit designer could work directly with four or five museums to apply and further develop exhibit design expertise within those museums. However, these types of initiatives depend on museums and MAS supporting transfer of learning from individuals to the museum to ensure that all museums have a board range of basic skills to build upon.

In addition to the institute, there may be specific topics identified from year to year that address issues affecting the entire museum community and which could be delivered in a short course (three to four hours). These topics are more of a general nature and should not be considered skill development, but rather general information courses.

5.4 Special Interest Groups

Special Interest Groups were established in the mid-1980's to encourage individuals in specialized fields to identify directly to MAS their needs for training and development. Today, Special Interests Groups function within the structure of MAS to:

- provide a common meeting ground for diverse communities
- work toward the continued professionalization of SIG members
- provide a forum for the discussion of relevant issues, concerns and ideas
- advise MAS on issues relevant to the SIGs
- collaborate on advocacy
- propose workshop and discussion group topics
- promote awareness of the SIG and its activities

A Special Interest Group is formed when there is a demonstrated need within the museum community. A SIG must represent a major museological area; proposals for new SIGs are approved by MAS Board of Directors. An active SIG must have a leader, an up-to-date list of a minimum of five members and have a meeting/discussion group within a two-year period. All SIG leaders meet as a group on a regular basis, usually two meetings each year. Support to Special Interest Groups is provided by MAS through staff support of the Education Coordinator, financial support for expenses of SIG leaders, and photocopying and mailing of SIG materials. The role of SIG leaders include providing leadership to the SIG, and acting as liaison between MAS and the SIG.

Currently, five SIGs operate; Interpreters, Education and Public Programs, Conservation, SHIN, and Museum Shops. In the past SIGs were also formed in the area of Administration, Public Relations, Community Archives, and Registrars. The Registrars' SIG became SHIN, and due to a lack of interest, the Administration and Public Relations SIGs were dissolved. Museum Shops is the newest SIG. The ability of a SIG to survive and grow depends in large part on the leader. During the early stages of the SIG formation the leader must have close contact with MAS Education Coordinator. Ultimately the reason for SIGs not continuing is a lack of interest from the community, however the ability of the leader and the Education Coordinator to commit time towards developing a SIG cannot be underestimated. The Education Coordinator is in a unique position, vis-a-vis SIG leaders, to be able to bring forward information from a variety of sources on potential opportunities for SIGs, in addition to being the conduit between SIGs and MAS. Without the time available for the Education Coordinator to work with SIGs, the success of a SIG depends wholly on the SIG leader.

Although the initial reason for SIG formation was to provide direct information to MAS on training needs, the scope of SIG activities have expanded. However, there seems to be a consensus, amongst SIG leaders and board members, that the primary, and perhaps only, reason for SIGs is provide input on training activities. SIG leaders have expressed a desire to work more closely with MAS on a variety of initiatives and have, at times, been able to, but on an adhoc basis. In part this may have been due to the limited number of SIGs and, consequently individuals, available to work on broader issues, but outside of Advisory Council meetings, there is little opportunity for MAS to work directly with SIGs.

The training opportunities provided through SIGs are of high-quality and are at a high-level of expertise. This has also meant that SIGs are, at times, open to criticism that they do not provide courses which meet the needs of staff and volunteers in smaller institutions. This is a valid criticism, however SIGs were never intended to meet such needs, but rather the needs of staff in specialized areas of museum work. To counter such criticism it should be noted that SIGs members have acted as resource persons for training directed to smaller institutions, and by supporting expertise at a specialized level, additional in-province resources are developed and can be used by the museum community at large. There is a need, however, to provide opportunities for SIGs to offer their collective human resources in a variety of ways to smaller institutions, while recognizing that there are limitations to how much SIG members, who are likely full-time staff, can commit to activities outside of their work.

The Special Interest Group program may be one area which primarily addresses the professional development needs of groups of individuals, rather than the development needs of institutions. All other education programs of MAS need to focus on institutional development, but there also needs to be an opportunity for individuals to collectively explore interests that will lead to greater professionalization. There can, and should be, links to institutional development, but needs for institutional development should not be the only criterion for Special Interest Group activities.

9. Special Interest Groups remain as a source of specialized professional development for groups of museum personnel, but the focus move away from the identification and delivery of specific courses and towards a variety of professional

development activities which will support professional learning.

Professional development has come to mean, for most individuals, courses, workshops, or seminars. To some extent this is due to funding guidelines which support courses, workshops or seminars. If that is what you are funded to do or to attend, then that is what how you view professional development. While courses, workshops and seminars are valid ways to gain professional knowledge and skills, professional development activities extend beyond such activities. SIGs need the opportunity to conduct other activities which support professional development including joint projects, study tours, action research, or writing. The survey of professional staff provided a picture of a group of individuals actively pursuing their continuing education, but encountering a number of barriers in doing so. The Special Interest Group program is the one education program of MAS which allows individuals to collectively accomplish individual goals within the context of the daily practice of their career.

Again this will likely clash with funding guidelines whose focus is on the organization and delivery of courses. However, trends in training and development are moving training out of the classroom and towards other learning activities such as action learning, experiential exercises and simulations.[9]. Perhaps the only way to counter such limitations is to focus on, and demonstrate the learning outcomes of such activities. However to do so there must be more attention paid to the development and evaluation of learning beyond counting bodies. To demonstrate such learning, the Education Coordinator's time must be spent less on coordinating and delivering a vast number of courses, and more on developing and evaluating a fewer number of learning experiences. Working within the Special Interest Group structure can help to facilitate this end.

In general, SIG membership focuses on individuals who have chosen museum work as their career, and, as such, they are individuals who have the capability to critically evaluate their on-going learning vis-a-vis their professional area. Through SIGs, MAS is in a good position to identify critical factors affecting evaluation at Levels 3 and 4. For example, what are the critical factors related to developing museum school-based education programs? Those factors are likely to be implicit in the daily practice of SIG members, and can be drawn out through a special interest group, and codified into results expected through training. This work also benefits museums, since SIGs can act as an "expert" body on professional practice in various disciplines, and provide museums, of all sizes, with reference points in developing and assessing the development of staff and volunteers.

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[9] Conference Board of Canada, *Training and Development 1993 - Policies, Practices and Expenditures*, Report 128-94, 1994.

10. *MAS initiate the establishment of additional Special Interest Groups.*

This recommendation, in many ways, contradicts the spirit and intent of Special Interest Groups; that groups of interested professionals will recognize common needs and band together to respond. However, there is a leadership role for MAS to initiate such activities, particularly when there are few existing opportunities for such professionals to do so otherwise. A number of SIG groups have existed previously, but were unable to coalesce. This was for a number of reasons; the limited time available by the Education Coordinator to work with the SIG, or the inappropriate expectation of "identifying training courses" compared to the immediate needs of the SIG.

While the most obvious manifestation of SIG activities are training courses, MAS can expand the number of SIGs without this expectation. SIGs can serve a non-training function in the areas of providing a forum for the discussion of relevant issues, concerns and ideas, advising MAS on issues relevant to SIGs and collaborating on advocacy. In fact, expectations of training activities may be inappropriate for some SIGs in their early development, and may only arise infrequently.

To encourage additional SIGs, staff time must be allocated to do so. This may be the Education Coordinator, or it may be other MAS staff, but the time required to develop a new SIG is the critical point not to be lost.

5.5 *Short Term Study Grants*

The *Short Term Study Grant Program* was established in 1984 to provide individuals with the opportunity to pursue advanced or specialized training which was not available in Saskatchewan. The program sought to support the training needs of individuals in Saskatchewan museums, who, because of the specialized nature of their work, and/or the stage of their career development, were not benefiting directly from the education program offerings which were being offered through Museums Association of Saskatchewan. Applications to the program were reviewed and recommendations made by a committee.

The purpose of the program remains essentially the same today, with minor revisions to the amounts awarded, and to application process and deadlines. The stated purpose of short term study grants are, *"for short term educational opportunities in or out of the province/country, relevant to museums in a Saskatchewan context. Grants are not available for educational opportunities which duplicate those offered by Museums Association of Saskatchewan"*[10]. From the beginning, the program attempted to be inclusive, and not limit the types of educational opportunities for which funding was granted.

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[10] Application form, Short Term Study Grant, March 1994

The program offers a maximum of $750 to assist in the cost a study program. An individual may not receive more than one Short Term Study Grant in a 12 month period. Only one individual per study program offered in Saskatchewan is funded. Applications are received four times per year, with emergency grants available for up to $500. Applications must include a letter of endorsement from the institution with which the applicant is employed or is a volunteer, from the leader of a Special Interest Group of which the applicant is a member, or an institution which utilizes the services of the applicant. Upon completion of the program, a written report, with receipts, must be submitted. The report is intended to discuss the value and relevancy of what is learned in the study program, as well as to share the information with the Saskatchewan museum community. Specifically, recipients are expected to provide a brief summary of the agenda or study schedule, a description of what was learned, how the information or knowledge will be applied, and other benefits received from the study program.

Tables 4.16 to 4.20 report usage and distribution of short term study grants by individuals and museums. In general two types of study programs were funded. The first type were annual conferences of national/international organizations, where the organization has a specific focus such as National Art Education Association or Canadian Aquarium & Zoological Parks Conference. The second type were workshops/seminars at a national/international level where specific topics are covered, such as Marketing to and Servicing the Tour Operator, or Visitors Studies Conference. Occasionally funding has been requested for, and received to undertake study tours (6 grants), and participate in internships (4 grants), with one grant funded to conduct applied research.

Few concerns have been expressed in the minutes of various Grants Committees about the overall direction of the Short Term Study Grant program. The program is in high demand and is well-received within the museum community. The 1993-94 Grants Committee did express a concern about the need to promote the program in order to broaden the usage of the program and to increase the variety of professional development options in which individuals submit applications for funding. In particular the committee noted, *"... current trends indicate increasing use by galleries and [for] conference attendance. There is a need to advocate other types of education and to encourage individuals from a variety of institutions to access the funds"*[11].

Many of the specific usage trends evident in the period analyzed are to be expected. From the beginning, the program was intended for individuals who are at an advanced or specialized stage in their career development. These individuals would likely be working in larger institutions, and the usage of the program reflects such (Table 4.17) . In addition, given the type of educational programming MAS currently offers (basic to intermediate level training focusing on heritage museums), it can be expected that institutions, such as art galleries, nature parks, or archives, will use the program in larger proportion to their actual representation in the province, since staff training needs are not only specialized, but the number of staff requiring such training is small, and consequently difficult to address through a provincial training program.

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[11] December 9, 1993 minutes, page 1.

The operational aspects of the Short Term Study Grant program are sound. Deliberations of the committees have been thorough and knowledgeable. However, the purposes and directions for the program need to be reconsidered. The trends emerging from the program over the last decade, the increasing demand for accountability and program impact for all public sector organizations, and the changing roles and expectations of professional development activities mean that the program has to be targeted to ensure results.

MAS primary mission is to work for the advancement and development of museums. The assumption is made that by providing learning and development opportunities for individuals working within museums, the museum, as an institution, will also develop and advance. This is true as long as there are mechanisms to ensure a commitment by individuals to transfer their learning to their museums, and that such transfers are, in turn, supported by museums. Two fundamental problems have to be addressed in this program; how can the program be designed to support influential learning opportunities which will support individual professional development, as well as how the resulting learning of the individual can be integrated into development of the museum.

The Short Term Study Grant program, like the Special Interest Group program, focusses on meeting specialized training needs of individuals. However, Special Interest Groups meet the collective needs of individuals, and while the reference point is not always on institutional needs, institutional needs are met through the collective voice of professionals. The Short Term Study Grant has a focus which is primarily on the individual, with little or no reference to institutional needs, or benefits to the Saskatchewan museum community. The Short Term Study Grant is an expensive program; approximately $10,000 per year serving between 15 and 20 individuals per year. In comparison the Special Interest Group program provides training to three to four times the number of individuals for the same cost. The Short Term Study Grant program, due to the high cost of the program, must be better integrated with institutional development. All MAS education programs must develop methods and processes to integrate learning with institutional development. The Short Term Study Grant program has a number of these processes already in place, such as formal application proccess, final reporting processes, written institutional support. However these processes need to be used for institutional development rather than merely accounting for dollars spent.

MAS must design the Short Term Study Grant program to guarantee that transfer of learning happens. Secondly, MAS must actively support and promote educational opportunities where learning will happen. All education activities/events do not result in learning, and this is not solely dependent on an individual's innate ability to learn. The design and organization of the educational opportunity is the overriding factor in determining what learning results are probable, and therefore should be the dominant criteria in approving applications.

Recommendations are made in two areas: transfer of learning, and evaluating quality learning opportunities. Transfer of learning involves how the institution and the individual work together to ensure that the learning from a training event, is incorporated into the institution and how individuals apply their learning to their work. Evaluating the quality of learning opportunities requires developing program foundations which pertain to issues in professional development.

11. The target audience served by the Short Term Study Grant program be primarily staff in large/medium museums.

12. Priorities for supporting learning opportunities by the Short Term Study Grant Program be as follows:

1. ***Action research/internships***
2. ***Attendance at national/international workshops or seminars.***
3. ***Attendance at annual conferences where the participant is presenting a paper.***

As previously noted, the original intent of the program was to be inclusive. Consequently the types of educational opportunities funded under the program were not specifically identified in the hope that individuals seeking professional development would use the program for a variety of educational opportunities. The type of educational opportunities funded (Table 4.20) show a trend towards programs in which learning outcomes are difficult to assess, even through the experiences the individual participant has during the program may be gratifying and enjoyable.

Clearly professional staff in larger institutions are the main users of the Short Term Study Grant Program, even through staff and volunteers in all museums are eligible to make application to the program. There is a tendency for MAS to strive for equity in program offerings rather than targeting specific audiences and identifying results which can be realistically expected from both the participants and the program. By not doing so, the outcome is fuzzy expectations for programs as well as for participants, and any resulting program evaluation is difficult.

Before the direction for the Short Term Study Grant Program can be defined, the following question needs to be answered:

> Is the program targeted to the professional development needs of staff in large/medium museums? *(Who is the target audience?)*

If the answer is no, that the program is targeted to personnel in *all* Saskatchewan museums, then the program's current structure only needs to ensure broad distribution of grants to more individuals and institutions. The focus is not on the professional development needs of a specific audience, but rather on ensuring equity. Changes to the program structure would then include, limiting the number of grants to any one institution, or establishing annual quotas for applications from staff/volunteers in large, medium and small museums. Evaluation reviews of the program would focus on the number of individuals or study programs funded, rather than the impact of the program on professional development, and consequently on the progress of museums.

Identifying a target audience does not have to exclude individuals who do not belong to the target audience. However it does mean that the program is designed to meet specific needs, and results are evaluated against the program objectives. If individuals or museums outside of the target audience choose to participate in the program, then their application and results will be also measured against the program objectives.

However, if the answer to the question is yes, the program is designed to meet the professional development needs of staff in large/medium institutions, then the following question must also be asked:

> If the program is targeted to staff in large/medium museums, then what types of activities will contribute to *significant* professional development?

The majority of study programs funded have been attendance at annual conferences, or national/international seminars/workshops. While there are actually very few limits on the type of study programs funding is available for, the *assumption* has been made that other types of study programs are of less priority. There are some obvious reasons for this trend. It is human nature to take the path of least resistance. In the absence of specific program priorities, individuals will request funding for programs that require the least effort to organize, attend or report on. It is easier to request funding to attend an annual conference than to design, implement and evaluate an individual, self-directed study program. When funds are granted for annual conferences, and announcements of grant recipients are made to the membership through Bulletin or the Annual Report, the assumption is reinforced, and similar applications are made.

If MAS wants to support activities that lead to substantial professional development, then it must identify what those activities are, and make funding to those activities a priority. Given that the target audience for this program is, for the most part, experienced staff in large institutions, this group of individuals should be capable of doing more in the pursuit of professional development than attending conferences and seminars/workshops.

Attendance at annual conferences is a professional development activity, however the question is whether it is an activity which should be funded through a subsidy program which focuses on supporting educational opportunities or study programs. The structure of most annual conferences make it extremely difficult to assess, either before or after, what learning will happen, and the specific application of learning. In general, the aims of conferences are as follows[12]:

1. Present new work, traditionally done through the presentation of papers,
2. Present overviews, generally done through lectures by invited speakers,
3. Communicate with colleagues,
4. Establish contacts with the intention that communication should continue beyond the time of the conference,
5. Present exhibits, trade shows, product updates,
6. Provide participants with a good time, and
7. Provide an opportunity for a gathering to confirm the identity of the organization.

With the exception of the first aim, learning resulting from a conference is extremely difficult to assess. There is some validity to support individuals who are presenting papers at conferences, since the process of preparing a presentation is itself a learning activity, but that support should be a low priority and conditional on MAS being able to distribute the paper through its publications or other communication vehicles.

The second aim also holds potential for learning, however, given the amount of funds granted to attend conferences, listening is an extremely expensive way to learn. While there is no doubt that contact and communication with colleagues is an important aspect of professional development activities, is it an activity which should be supported through a subsidy program with its high cost per individual?

Workshops and seminars at a national/international level were the second largest group of study programs funded. In general, these types of programs have a narrower focus than the annual conference format, and as such, learning outcomes are somewhat easier to assess before and after the seminar. However, seminars or workshops at a national/international level are also frequently large gatherings where the organization of the seminar is not always suitable to learning. The Short Term Study Grant Program should continue funding such programs, if specific learning results can be identified, related to the individual's work and career path, and to the institution's development.

The Short Term Study Grant program is an excellent program to support both professional development activities and the advancement of museums. However, to do so a fundamental shift in the program's orientation must be made, a shift away from funding passive learning experiences, to encouraging and supporting individuals in designing and implementing self-directed learning activities. Two types of programs are suggested - internships and action/applied research. Internships have a long history of proving successful in supporting specialized learning, particularly where the intern works on a specific project under the guidance of an high-skilled individual.

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[12] Elton, Lewis, *Conferences: Making a Good Thing Rather Better?*, British Journal of Education Technology, Vol. 14, No. 3, 1983

Action research, while less familiar, also holds professional development benefits for individuals and professional development. In general, action research includes the following steps:

1. Identify an issue, area of interest or idea (*for example, the effectiveness of follow-up learning activities in schools after a museum visit*).
2. Define the problem or issue related to the idea.
3. Review related information from journals articles, books or workshops.
4. Identify the questions to be dealt with in the action research project.
5. Develop a plan or procedure to answer the question.
6. Make recommendations based on the results of the project, including some type of communication of the results to relevant audiences (such as publication, annual conference presentation).

Researchers studying the benefits of action research with groups of school teachers found that teachers grew both personally and professionally during the action research process, as well as gaining a sense of empowerment and assuming greater responsibility for the future of their learning[13]. The act of being involved in seeking answers to questions is as important in learning as the resulting answers. If implemented under the auspices of MAS, and in collaboration with smaller institutions, those benefits could extend beyond the individual and his/her institution, and into the museum community at large.

To implement the priorities indicated, MAS will have to:

- phase in the change over a two to three year period
- reallocate funding within the program (for example, $1,500 for internships/action research projects, $500 for attendance at conferences/workshops/seminars) and,
- redistribute the Education Coordinator's duties so to allow time to provide support to individuals preparing applications, and follow-up of continuing education completed.

MAS, as well as the agencies funding education/training activities, will have to recognize that the numbers of individuals directly served by the program will likely decrease, and that evaluation criteria will have to be based on results, rather than numbers.

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[13] McKay, Jack A., *Professional Development Through Action Research*, Journal of Staff Development. Volume 13, No.1., 1992.

13 The letter of endorsement supporting applications include the following:

- ☐ ***description of how the educational opportunity will support the long-term development of the institution and,***
- ☐ ***description of how transfer of learning will be supported by the institution.***

Most letters of endorsement merely re-stated information in the application; items such as the course title, dates, cost, and perhaps a general statement that the institution thought the education opportunity would be good for the applicant. Such endorsements provide no evidence that learning will have any affect on the development of the organization. Studies have repeatedly shown that regardless of the context of training, there must be a link with the goals of the organization if the training is to have the greatest return on investment[14]. Institutions, particularly large institutions staffed by professionals, should be able to clearly state how the educational opportunity for which funding is requested will benefit the organization's long-term development.

The second element required in the letter of endorsement is a clear commitment by the institution to support transfer of individual learning to the institution's operation. Numerous strategies are available to support transfer of learning. The letter of endorsement should indicate what specific opportunities will be available for the individual to apply new skills, and how the results of such opportunities will be evaluated by the institution. It is important to recognize that the institution defines how the training will be transferred, and how results will be evaluated. Therefore the specific operating constraints of the institution can be accommodated. MAS' role is to monitor the implementation, as defined by the institution.

There is little evidence from the data collected (Section 4.5) that museums have such systems in place to support training. Few museums had performance management systems to aid in identifying training needs of museum personnel, or staff development policies which would promote the concept of development. In addition, few museums had any formal processes to evaluate the results of training or to support the transfer of training to the institutions. Clearly, institutions need to be a more active in linking training to the development of the institution.

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[14] Killion, J. P., and J. Kathryn Lanzerotte, *Is the Grass Greener on the Other Side? Discoveries about Training in Business and Industry.* Journal of Staff Development, Vol. 13, No. 4., 1992.

14. *Application form include a statement from the applicant regarding their proposed career development and how the study program contributes to their career development.*

As it is important for institutions to link learning opportunities to the long-term development of the institution, individual applicants should be able to relate the study program to their career paths. Specifically, how the proposed study program is pertinent not only in their current work, but to future work with museums. Such a statement may include previous significant learning experiences, how those learning experiences contributed to their work in museums and career decisions, and how the proposed study program will continue, expand, or change their career directions.

By and large, applications focused on the "here and now", with little thought or comment on the applicant's career path. While focusing on the "here and now" is understandable given the hectic working environments of most museums, if Short Term Study Grants are to contribute to professional *development*, individuals must begin to reflect on where their career is going, and how they are going to get there. This is not to equate a career path with progressively higher jobs within the organizational structure, but rather to view the individual's work as an expanding set of knowledge and skills, applied in differing contexts but which contribute to overall effectiveness.

15. *The final report include an action plan for implementing learning which is supported by the recipient's institution.*

16. *MAS undertake periodic follow-up to assess the implementation of the action plan.*

The final report is the only document which indicates what learning occurred and how learning will be implemented in the work environment. As such, it is the primary tool for evaluating the impact of the funding on specific individuals and their institutions, as well as evaluating the effectiveness of the Short Term Study Program in its entirety. Many of the final reports described, in detail, what happened during the project, however reports was usually very light on specifics of what was learned, how that learning could be applied, what specific actions could the individual take to apply the learning to their work, and how the institution would support the individual to do so.

To be fair, there is little point in detailing an action plan when MAS does not have the staff resources available to undertake follow-up. There is a role for the Education Coordinator to provide advice and support for recipients in creating the action plan, as well as conducting follow-up assessments to determine if additional assistance is required, or to identify what barriers exist which is preventing application of learning. In turn, this provides additional information to MAS in assessing similar applications, and providing related educational services.

However, an active role for MAS in follow-up also raises concerns, which are valid, that MAS may end up assuming a regulatory role, which is not desired from MAS' point of view or from institutions. It is hard to address this concern except to indicate that without adequate follow-up, it may be difficult to justify continued funding to the program. The ideal situation would be for institutions, as employers, to support a strong practice of implementation and follow-up, however, to date there is little indication that such happens.

17. The Communications program assist the Education program to develop and distribute the results of the final report from Short Term Study grants to MAS membership.

A more systematic way to distribute information from recipients' final reports to MAS membership is required. Currently, the Education Coordinator attempts to distribute relevant information to individual members through Special Interest Groups and occasionally through the Bulletin. Although the benefits from the Short Term Study Grant program are primarily to the individual and institution, the museum community at large should be able to access and use relevant information gained through the study program.

18. That a database of all applications be compiled and maintained as reference for Grants Committees and for future evaluations.

The current practice is to maintain individual files only for applications which received funding. Unsuccessful applications were destroyed; the only reference being noted in committee minutes. To monitor trends, and to assist in the decisions of future Grants Committees, a compilation, updated annually, of past recipients and denied applicants would be useful. Without past data it is difficult to view present applications within developing trends or contexts. The database does not have to be extensive. This study used a spreadsheet listing individuals, museums, year, short description of educational opportunity, and amount received, which was easy to update and sort data. Compiling this information in a database format will also allow easier access to the information for future evaluations.

There are several inconsistencies in the operation of the current program. These highlight the difficulty committees may have in evaluating the learning outcomes of applications, the way successive committees interpreted the open guidelines, or knowledge available to committees about application trends. These are brought forward only as items which should be noted and discussed. It is unfair to make recommendations regarding these items, because in large part it would involve imposing 20/20 hindsight on decisions.

Grants have been made to staff of a provincial cultural organization, probably because the PCO in question also provides services to small galleries. While it is very cooperative for MAS to do so, it is highly debatable that it is MAS' responsibility to provide training for staff of other PCOs; that is the responsibility of the PCO the staff work for unless the PCO is also a museum as defined by MAS.

Grants have also been received by some institutions for attendance at the same event in successive years. The rationale appears to be based on the specialized nature of the institutions. However, for at least one institution, the content of the conferences in which personnel were attending is at a basic level and is more than adequately provided by MAS through Certificate Programs and Skill Development Workshops; training in which the museum participated infrequently. While an institution may have a specialized focus, this does not remove their responsibility to access existing MAS programs, and transfer the knowledge from these existing programs to their own context.

5.6 Museums Studies Bursary Program

The *Museums Studies Bursary Program* was introduced in 1987 to provide financial assistance to Saskatchewan residents seeking professional advancement in museological fields[15]. Bursary study programs must be longer than one month in duration. A maximum of $5,000 is available for study programs. Eligible applicants include full or part-time paid staff of Saskatchewan museums with a letter of endorsement from their employer, individuals with paid career experience in a museological field, students enroled or entering a recognized course of advanced education specializing in some aspect of museum studies, or volunteers in Saskatchewan museums. Successful applicants must return to render one year of service in the Saskatchewan museum community for each bursary received.

To date, a total of eight bursaries have been awarded to seven individuals for studies in the following areas:

Masters of Museums Studies University of Leicester, England	one recipient
Masters of Museums Studies University of Toronto	two recipients
Museum Technology Program (3-year diploma program) Algonquin College of Applied Arts and Technology, Ottawa	two recipients
Photo-micrography McCrone Research Institute, Chicago	one recipient
Vacuum Hot Table Construction Research in five institutions	one recipient

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[15] Application form, Museums Studies Bursary, January, 1994.

During 1991-92 funds were not available. In 1992-93 funds became available in June, however no applications were received and the funds were carried into 1993-94. Two bursaries were awarded in 1993-94. Of the seven individuals receiving bursaries, six were students enroled or entering recognized course of advanced education.

To date, $35,000 has been committed to individuals. Two individuals, who had established careers in Saskatchewan museums and continue to work in Saskatchewan received a total of $5,000; two individuals who returned to Saskatchewan to work in museums received a total of $15,000; and three individuals receiving a total of $15,000 have yet to complete their studies.

The stated purpose of the MAS Museums Studies Bursary program is to support professional advancement in museological fields[16]. Over time this has been interpreted, with endorsement from MAS Boards of Directors, as support for formal, academic programs of study in museology leading to an advanced degree, not shorter term, mid-career development[17]. This preference is clearly reflected in bursaries awarded since the inception of the program. Various Grants Committees have wrestled with the purpose and interpretation of the Museum Studies Bursary program with limited success. Unresolved issues surround

- program purpose or intent,
- what needs are being addressed,
- differences between individuals beginning careers and professionals seeking mid-career development, the target audience for the program,
- how the Museum Studies Bursary program relates to other funding programs for individuals
- the types of study programs which should be funded.

The difficulty in evaluating this program is that there is no established criteria for program success, or well-defined objectives for program results. The program goal is to support professional advancement in museological fields, however the definition of professional advancement is equated to obtaining an advanced degree. Since the preference has been towards funding individuals undertaking credit (degree or diploma) programs, the primary target audience has become students enroled or entering a recognized course of advanced education. This raises the question of who should be benefiting from MAS education initiatives; individuals who have established a career in museums and would like to pursue mid-career development, or individuals beginning careers? In addition, how does this program relate to funding available through the current Short Term Study Grant of MAS. In fact, the bursary program has become a student support program.

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[16] Ibid

[17] Minutes, Grants Committee Meeting, September 10, 1993.

By requiring a work commitment of recipients after completing their program, the program may be attempting to make a link to fulfilling labour market needs (or human resource needs) of Saskatchewan institutions. Recent Grants Committees have cited in their rationale for supporting specific bursary recipients, gaps or oversupply of specific skills in the museum community, *(... not convinced that Saskatchewan needs another objects conservator; the committee felt that the need in the area of collections management was not as great as the area of emphasis of the successful applicant [exhibit design]*[18]). Is the intent of this program then to address gaps in the labour market supply required by Saskatchewan museums? If so, then there must be a valid mechanism to identify what those needs are, as well as a stronger voice by institutions in the decision-making process of awarding bursaries. However, in the last two years, Grants Committees have begun to look at alternatives to the work commitment criteria, which may, in part, be due to the decreasing opportunities for employment in Saskatchewan, so the intent of this program may not be to address labour market needs.

The stated goals guiding MAS' Education Program refer primarily to addressing the needs of museum workers and museums, with some reference to offering "programming that reaches as much of the provincial community as MAS resources will allow and to encourage positive change where ever possible"[19]. Within this context, all that can be stated in evaluating this program is that the program has funded qualified recipients to pursue advanced museum studies, and that, to date, bursary recipients, who have completed their programs of study, are fulfilling, or have fulfilled, the work commitment required. Whether this is a valid education initiative or not needs to be discussed further by MAS. There was no general agreement amongst respondents regarding this program, nor was there an understanding of the purpose of this program. It appears that the program was initiated at a time when funding was available. There is always, and should be, great reluctance to discontinue programs, since it is unlikely that discontinued programs can be reinstituted. However, in times of limited funding, program purposes must be clearly defined and able to show demonstrable results. Choices about program directions have to be made.

19. That MAS suspend the Museums Studies Bursary. Before the bursary is re-established MAS identify the purpose, the specific needs addressed through the program, and the results which can be expected from the Museum Studies Bursary program.

While successive Grants Committees have attempted to do just this, one of the difficulties encountered has been a lack of a framework for discussion. The following framework is proposed:

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[18] Minutes, Grants Committee, April 14, 1994.

[19] MAS Education Goals, Orientation Manual, 1994.

What is the specific and fundamental need the bursary program is attempting to address (and on which future evaluations will be based)?

And

Is the need one that MAS can realistically expect to influence?

Based on the program to date, there are three probable needs:

1. Mid-career development of current Saskatchewan museum personnel.

2. Career preparation for individuals who may or may not be currently working in Saskatchewan museums.

3. Addressing labour market needs/human resource needs of Saskatchewan museums.

To a certain degree, some of these needs will overlap, but which is the fundamental need, when viewed through the purpose of MAS *(working for the advancement of Saskatchewan museums)*? There are always a multitude of needs which can be addressed in programming options. However, one of the main criterion which should be used to establish priorities for programs are which needs can be realistically addressed using the resources of MAS (educational efficacy). In this case, which needs can MAS realistically expect to have any degree of control or influence over, and can be addressed through an education intervention.

Mid-career development of current Saskatchewan museum personnel is in keeping with the existing approach used by MAS in its educational initiatives, that is, developing museum personnel will lead to the long-term advancement of museums. As noted in other sections of this report, there are issues surrounding this approach which need to be addressed regarding implementation and the role of institutions in ensuring transfer of learning from the individual to the institution, but the principle, by and large, is sound. Furthermore, MAS can have some influence over the implementation of mid-career development programs through a well-structured assessment and follow-up process. If mid-career development is the fundamental need the Museums Studies Bursary Program will address, serious thought should be given to incorporating bursary funds into the Short Term Study Grant program, since the Short Term Study Grant program already exists to address mid-career development.

Career preparation is also a legitimate need to address when viewed through a framework of how *'communities of professionals'* (be they museum personnel, engineers, nurses, teachers etc.) view their responsibility to ensure ongoing entry into their field and to the continuation of their profession. For the purpose of this discussion, set aside the question of whether museum work is or is not a profession. If this is accepted as the fundamental need the Museum Studies Bursary addresses, then to make this compatible with MAS' purpose of advancing museums, there must be a firm and clear work commitment in

Saskatchewan museums by bursary recipients, if Saskatchewan museums are to directly benefit (and therefore advance). However, the number of positions available for employment in museums is something MAS has no control over, nor does MAS have any control over individuals returning to the province to work. The alternatives suggested by the Grants Committee are interesting, but they hardly approach the value of the bursary, nor will the alternatives likely provide significant benefits to Saskatchewan museums. This is not to say that there are not individuals who need financial support to pursue their plans for a career in museums, but is this MAS' responsibility? The discussion around this need will largely be value-based, specially, how strongly committed is MAS to career preparation of individuals wishing to enter the museum field? In addition, if MAS does value career preparation, will other education opportunities and initiatives have to be reduced to support the bursary? Professional organizations which support career preparation usually do so through donations or bequests from their membership, or through designating a portion of the membership fee, and usually in smaller amounts than the current funding level for the Museum Studies Bursary. These options are also open to MAS. The Grants Committee discussed the potential for the bursary program to obtain matching funds from a corporation. This may indeed be a possibility, however several factors need to be considered before pursuing this direction. Most corporations fund post-secondary or advanced study in a field directly related to the work of the corporation, therefore a corporation with direct ties to museum work would have to be approached. Secondly, it is unlikely that only Saskatchewan residents would be eligible for such support, unless the corporation was Saskatchewan-based. Regardless of where funding eventually comes from for the bursary, MAS still needs to identify a specific need the bursary is intended to address.

The third purpose for the Museum Studies Bursary is to fulfill the labour market needs/human resource needs in Saskatchewan museums. In any labour market there will always be gaps, which may critically affect the capability of an institution to advance or progress. Programs, such as bursary programs, targeted training, or on-the-job training, are used to address such gaps. Unfortunately few attempts, when organized on a broad basis, such as the Museum Studies Bursary program, are successful in the long-term, particularly when the training/education intervention requires a period longer than six months. By the time the personnel gap is identified (assuming there are valid mechanisms to identify the gap) and training is completed, the need may have been addressed through other means (such as recruiting from outside the local labour market). If this need is determined as the purpose of the Museums Studies Bursary, MAS must work closely with institutions to identify specific long-term human resource needs, identify which of those human resource needs can be addressed through an education intervention, and then supplement the museum's resources to provide a specific individual (who is probably already associated with the museum) with the appropriate education and/or training. Unfortunately this approach begins to resemble many of the features recommended under the Short Term Study Grant program, as well as under mid-career development needs discussed previously. In fact, labour market needs probably can be addressed adequately through a well-structured Short Term Study Grant program.

5.7 *Other*

There are several areas in the MAS programming which are not strictly the responsibility of Education Programs.

20. Advisory Services and Education formalize their existing working relationship, particularly in supporting the transfer of learning to the workplace.

Advisory Services provide a unique opportunity for MAS, as a provincial museum association, to integrate educational programming with follow-up support such as advice, consultation, or brokering resources from a variety of sources. However to do so, advisory services and educational programming must work, from the beginning of a educational initiative to the end, as a coordinated team. Currently there is a informal working relationship between the Museum Advisor and the Education Coordinator; a relationship that has proved productive and beneficial to both areas. This relationship needs to formalized.

In practical terms, the possible range of roles for the Museum Advisor must be negotiated during the planning phases of any educational activities. The role Advisory Services can be expected to provide to the program should be clearly established and communicated to potential participants before the seminar, course, or workshop is promoted. The role will likely be different for each and every educational programming. However, a continuing role for the Museum Advisor should be assisting in follow-up and application of training to the work environment of the museum. By its nature, Advisory Services works best with smaller institutions and the focus should, therefore, be on assisting smaller institutions. However, Advisory Services must also be able to respond to specific requests that cannot solely be addressed with educational programming.

To develop and test a formal working relationship, it is suggested that the Museum Advisor work with the Education Coordinator in the redevelopment the Skills Development programming, particularly in identifying the content for an institute, and the potential roles for the Museum Advisor in assisting museums to prepare their application for individuals to attend the institute, and any follow-up of training from the institute.

21. The Annual Conference incorporate programming from Special Interest Groups and the Short Term Study Grant Program.

The annual conference is the one event that should attract a cross-section of the museum community, not only for the annual general meeting, but also to exchange learning. There is a notable lack of sessions which use personnel from the Saskatchewan museum community as session leaders. There are always benefits from exposing the museum community to individuals and ideas that are not solely from the Saskatchewan museum community. However, the opportunity is missed to exchange ideas and developments which are happening within Saskatchewan museums. There are two opportunities where Saskatchewan expertise can be used in the annual conference. Special Interest Groups, as a result of their the learning of their members, can provide short sessions directed to the education needs of smaller institutions. These can range from hands-on demonstrations to discussion panels to resources available for smaller institutions. Similarly, recipients of short term study grants, particularly if action research projects are initiated, can transfer their learning to the Saskatchewan museum community. At a very basic level, the session may be five or six recipients summarizing their learning from the workshop/seminar, or conference they were subsidized to attend. The result from this approach would be to provide to smaller institutions, greater access to the information provided through the Special Interest Groups and Short Term Study Grant programs.

22. *MAS Board of Directors seek ways to change the Education Coordinator's job from that of coordinating courses to that of facilitator of learning for both individuals and institutions.*

A critical aspect of implementing any of the recommendations in this assessment is the future role of the Education Coordinator. In particular, the coordinator's work focus must change from the routine activities of coordinating people and resources to facilitating groups of individuals to achieve learning opportunities. MAS must examine ways that the Education Coordinator can be relieved of such routine activities.

As all organizations move towards a greater emphasis on learning within the organization, one of the most significant changes happening in organizational structures is that of training personnel, who are increasingly functioning as change agents. Using this focus, training personnel work in a number of different capacities depending on the needs of the group. Potential roles include that of advocate for new ideas on training and development, consultant on specific problems, facilitating discussion of group needs and directions, sponsor for cross-functional activities, or source of information on how other groups learned. As such the skills required by training personnel tend to be those which encompass a high degree of tolerance for ambiguity and understanding of the eclectic nature of learning in organizations.

23. *MAS establish a system to collect on a on-going basis, data relevant to evaluating the impact of education programming.*

Throughout this assessment limited data were available for evaluation purposes. This is a result of not knowing what type of data should be collected, as well has having limited resources to maintain data collection. The Museum and Gallery Grant Program holds potential as a source for a number of indicators related to education programs. In addition to the data collected under recommendation #18, the following are the minimum quantitative data which should be collected:

Participation rates, by size of museum, in each program area (Table 4.2).

Certificate recipients (relationship between number of recipients and number of registrations in certificate courses).

Updating data compiled in Tables 4.9, 4.10, 4.11, 4.13, 4.14.

Institution's commitment towards training and professional development for personnel expressed as the percentage of the institution's salary budget spent on training and/or professional development activities.

Increased budgetary allocations on a year-to-year basis on such items as exhibit design, collections management, etc. The assumption is that training will raise the awareness of individuals and museums concerning these areas of the museum operation and that expenditures for these areas will increase.

Increases in the previous years' MGGP points awarded for such things as training, collections care, programming, etc in areas of the grant application that have a positive relationship with participation in training.

Appendix 1

TO: Museums/Galleries defined as medium/large instititions in MAS survey.

Address to director or individual with overall responsibility for the management of the museum.

The Museums Association of Saskatchewan is currently conducting an assessment of its education programming. The purpose of the assessment is to determine future directions for the education program. Education is a significant service offered to MAS members, and as MAS nears the end of its current five-year plan, the vision for education must be clearly defined.

One focus of the assessment is to explore issues in training which pertain to institutions. The impact of any professional continuing education activity is directly linked to the work environment, in particular, the systems of support within the institution that encourages and supports continuing education. I would like to invite you to respond to the attached questionnaire. Information obtained from the questionnaire will be kept confidential, and your institution will not be identified. Please return the questionnaire to MAS by ***Friday, March 25, 1994***

MAS has contracted Maureen Matthew to conduct the assessment. Maureen has been involved with MAS since 1980, and currently is Coordinator of Professional Programs, University Extension, University of Regina. Her work with the university involves program development and evaluation of both credit and non-credit courses, as well as working directly with clients to develop customized training for professional and managerial personnel. Prior to her work with University Extension, Maureen worked with the regional college system to identify, develop, and evaluate employment training programs to upgrade staff, and prepare individuals to re-enter the labour market.

If you have any questions about the assessment, or feel that you cannot participate in this part of the assessment, please contact me at 780-9269. Thank you.

Yours truly,

Patricia Fiori
Education Coordinator

Institution: ______________________________________

Individual completing questionnaire: ____________________

Telephone: ____________

I. Institution Profile

1. Indicate the number of individuals currently employed in your institution. If staff do a combination of jobs, use the primary task of the position.

Managerial Staff	full-time	____
	part-time	____
	term	____
Program Staff	full-time	____
	part-time	____
	term	____
Administrative Support Staff	full-time	____
	part-time	____
	term	____
Volunteers		____

2. In its last fiscal year, what was your institution's ***total*** expenditures for staff salaries?

$______

3. Indicate the ***total*** dollar amount spent on continuing education activities by your institution in its last fiscal year?

Managerial Staff	$______
Program Staff	$______
Administrative Support Staff	$______
Volunteers	$______

4. Does your institution have a written continuing education policy? (please attach a copy of the policy).

Yes ____

No ____

5a. Describe the in-house continuing education activities your institution offers to staff.

Do not offer ____

5b. Describe the in-house continuing education activities your institution offers to volunteers.

Do not offer ____

6. List the primary sources of continuing education for:

Managerial staff:

Program staff

Administrative/
Support Staff

Volunteers

II. Assessment of Continuing Education Needs

7. Describe the process used to identify or assess continuing education needs required by the institution?

8. Describe the process used to identify or assess continuing education needs required by individual staff?

9. Does your institution conduct annual staff performance reviews? (please attach a copy of the form used for performance reviews)

Yes _____

No _____

III. Evaluation of Continuing Education Activities

10. When individual staff complete a continuing education activity, how does your institution evaluate the value of the continuing education

a) to the individual?

b) to the institution?

11. What does your institution do to support the transfer of continuing education, received by individuals, to the work environment.

IV. Issues in Continuing Education

12. Describe the role(s) for the following in continuing education:

Museums Association of Saskatchewan:

Institutions:

Individual staff:

13. In reviewing continuing education activities which staff in your institution have participated in, describe those activities which have had the most direct impact on the effectiveness of your institution.

14. Please comment an any aspect of the continuing education program offered through Museums Association of Saskatchewan.

THANK YOU

Please return to:

Museums Association of Saskatchewan
1808 Smith Street,
Regina, Saskatchewan
S4P 2N3

by Friday, March 25, 1994

Appendix 2

The Museums Association of Saskatchewan is currently conducting an assessment of its education programming. The purpose of the assessment is to determine future directions for the education program. Education is a significant service offered to MAS members, and as MAS nears the end of its current five-year plan, the vision for education must be clearly defined.

MAS has contracted Maureen Matthew to conduct the assessment. Maureen has been involved with MAS since 1980, and currently is with the University of Regina, as Coordinator, Professional Programs for University Extension. Her work with the university involves program development and evaluation of both credit and non-credit courses, and working directly with clients to develop customized training for professional and managerial personnel. Prior to her work with the university, Maureen worked in the regional college system to identify, develop, and evaluate employment training programs to upgrade staff and prepare individuals to re-enter the labour market.

One focus of the assessment is to explore issues in professional continuing education. As an individual active in the museum community, I would like to invite you to participate in a series (three or four) questionnaires on your perspectives on professional continuing education. The first questionnaire, with directions, is enclosed. If you have any questions about the assessment, or feel that you cannot participate in this part of the assessment, please contact me at 780-9269.

Yours truly,

Patricia Fiori
Education Coordinator

Professional Continuing Education

One area identified for the MAS assessment of its education programming is the nature and, consequently, the needs and delivery structure for professional continuing education.

The approach for this part of the assessment uses three or four questionnaires directed to approximately 25 individuals who are actively involved in the museum community as well as in pursuing professional continuing education. The results from the each questionnaire are summarized, reported back to all respondents, and are used to produce more directed questions in succeeding questionnaires. Essentially, the approach provides individuals with the opportunity to voice their opinions, and to reflect and comment on the opinions of others, thereby contributing to a continuing dialogue on issues in professional continuing education.

In responding to the questions, it is important to remember the following:

1. Your responses are confidential - you will not be identified in the succeeding questionnaires, nor in any documents or reports submitted as part of the assessment.
2. Although specific content underlies professional continuing education, many of the issues in the development, support, and delivery of professional continuing education cross disciplines. Think broadly, rather than in the specific concerns of your discipline.
3. The questions are open-ended; how you, as a working professional in museums, define, view and address issues in professional continuing education are the important aspect of this approach.
4. If you have any questions about this process, please feel free to contact me at 779-4749.

Questionnaire #1

Professional Continuing Education

Use additional pages if necessary

1. Define the term "professional continuing education". For example, what elements, features, or characteristics are common to professional continuing education activities?

2. Using your definition (from #1), describe an activity or series of activities you have done in the past two years which have contributed to your professional continuing education. In your description include some discussion on why you undertook the activity, what you actually did, and how the results from the activities contributed to your work or your career development.

Please return by February 14, 1994 to:

Museum Association of Saskatchewan
1808 Smith Street,
Regina, Saskatchewan
S4P 2N3

Questionnaire #2

1. Indicate weather you agree with the themes identified and described in Questionnaire #1.

Professional Continuing Education is:	Agree	Agree Slightly	Disagree Slightly	Disagree
Beyond the Basics	1	2	3	4
Future oriented	1	2	3	4
Networking/Sharing	1	2	3	4
Acquiring Broad Skills	1	2	3	4
Required a Degree of Personal Commitment	1	2	3	4
Contributing to the Growth of the Profession	1	2	3	4

2. Listed below are activities/programs provided through MAS's Education Program. Indicate how relevant you feel the activities are to **your** professional continuing education.

	Very Relevant			Not Relevant	Don't Know
Annual conference	1	2	3	4	5
Skill Development Workshops	1	2	3	4	5
Short-term Study Grants	1	2	3	4	5
Bursary Program	1	2	3	4	5
Resource Centre	1	2	3	4	5
SIG Workshops	1	2	3	4	5
SIG Discussion Groups	1	2	3	4	5
Certificate in Community Museum Studies	1	2	3	4	5

3. In reviewing the themes identified in Questionnaire 1, indicate how relevant the activities/programs of the Education Program are to contributing to professional continuing education **overall**.

	Very Relevant			Not Relevant	Don't Know
Annual conference	1	2	3	4	5
Skill Development Workshops	1	2	3	4	5
Short-term Study Grants	1	2	3	4	5
Bursary Program	1	2	3	4	5
Resource Centre	1	2	3	4	5
SIG Workshops	1	2	3	4	5
SIG Discussion Groups	1	2	3	4	5
Certificate in Community Museum Studies	1	2	3	4	5

4. Please comment on anything you feel is important or relevant to this topic.

Please return by March 28, 1994 to:

Museum Association of Saskatchewan
1808 Smith Street,
Regina, Saskatchewan
S4P 2N3

Questionnaire #3

1. Reflecting on your previous work and experience with museums, **describe** your career plans for continued work within the museum community.

2. ***Describe*** what professional continuing education activities you plan to undertake to achieve the career plans your described in question #1.

3. What is the ***role*** for MAS, your current employer and yourself in assisting you in your professional continuing education?

   Museum Association of Saskatchewan:

Employer:

Self:

4. Please comment on anything you feel is important or relevant to the MAS Education program

Please return by June 27, 1994 to

Museum Association of Saskatachewan
1808 Smith Street,
Regina, Saskatchewan
S4P 2N4